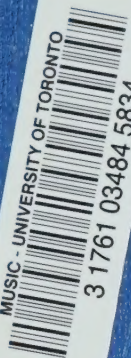



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# THE IDOL'S EYE

COMIC OPERA IN THREE ACTS

LIBRETTO BY  
HARRY B. SMITH

MUSIC BY  
VICTOR HERBERT



## Vocal Score

EDWARD SCHUBERTH & CO.  
(J.F.H. MEYER.)

NEW YORK  
23 UNION SQUARE.

LONDON  
2 STAR YARD, CAREY ST.

LEIPZIG C. DIECKMANN







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# "THE IDOL'S EYE"

*COMIC OPERA IN THREE ACTS*

LIBRETTO

BY

HARRY B. SMITH,

MUSIC

BY

VICTOR HERBERT.

VOCAL SCORE PR \$2.00 NET

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## The Idol's Eye.

---

Performed at the Broadway Theatre  
*New York City*

by

**Frank Daniels & Company.**

### Cast of Characters.

Abel Conn

Ned Winner

Jamie McSnuffy.

Don Pablo Tabasco

Corporal O'Flannagan

Chief Priest of the Temple of the Ruby

First Brahmin

Second Brahmin

Third Brahmin

Damayanti

Maraquita

Bidalia

Chief Priestess of the Temple of the Ruby

Lieutenant Desmond

Soldiers, Brahmins, Priests, Hindoo Servants, Officers' Wives and Daughters,  
Nautch Girls, Priestesses, etc.

Time, Present.

Place, India.

### THE SCENES.

**Act I.** — Officers' Quarters of an English Regiment.

**Act II.** — Interior of the Temple of the Ruby.

**Act III.** — Same as Act I.

---



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# The Idol's Eye.

Comic Opera in 3 Acts.

Libretto by  
HARRY B. SMITH.

## Overture.

Music by  
VICTOR HERBERT.

*Allegro molto marcato.*

Piano.

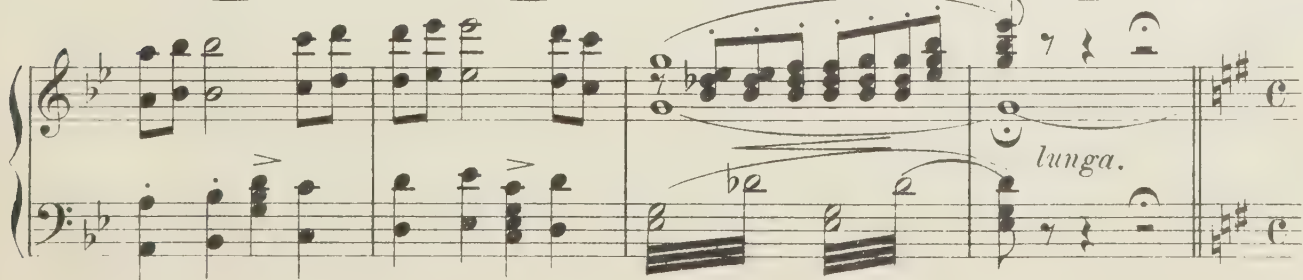
*ff*

*ff*

*ff*

*pp*





Moderato.



The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is common time (C). The music features a series of chords in the right hand, with some notes beamed together. The left hand plays a series of chords, some with a 'rit.' (ritardando) marking above them.



The second system of musical notation continues the piece. It features a piano (p) marking in the left hand. The right hand has a series of chords, some with a 'p' marking above them. The left hand has a series of chords, some with a 'p' marking above them.



The third system of musical notation continues the piece. It features a series of chords in the right hand, some with a 'p' marking above them. The left hand has a series of chords, some with a 'p' marking above them.



The fourth system of musical notation continues the piece. It features a series of chords in the right hand, some with a 'p' marking above them. The left hand has a series of chords, some with a 'p' marking above them.

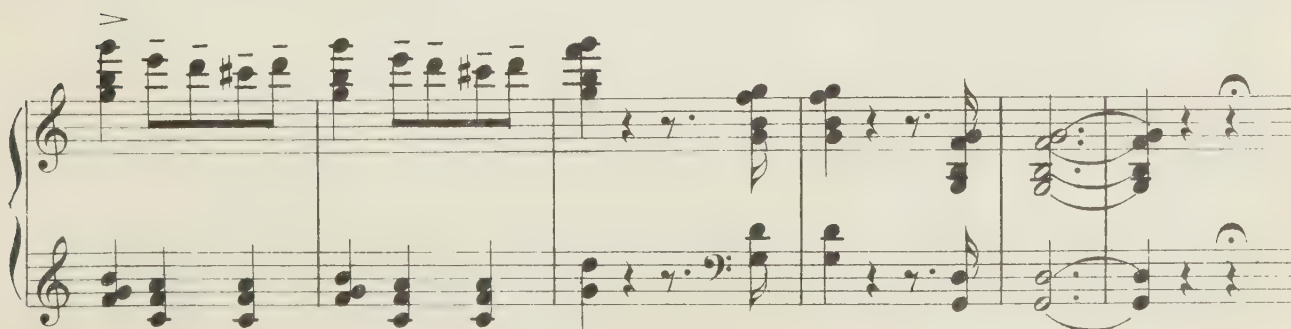


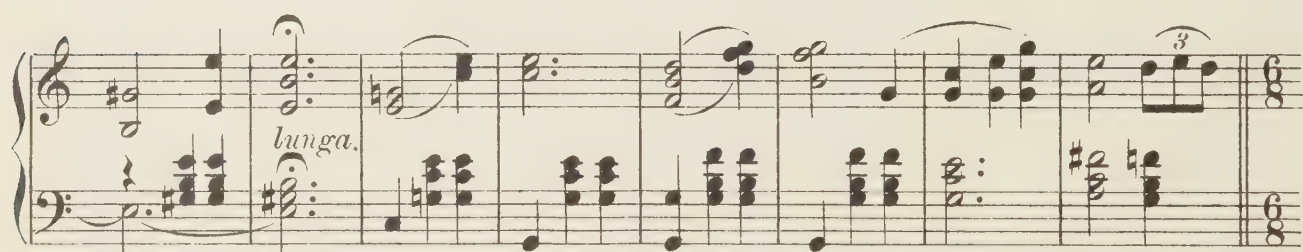
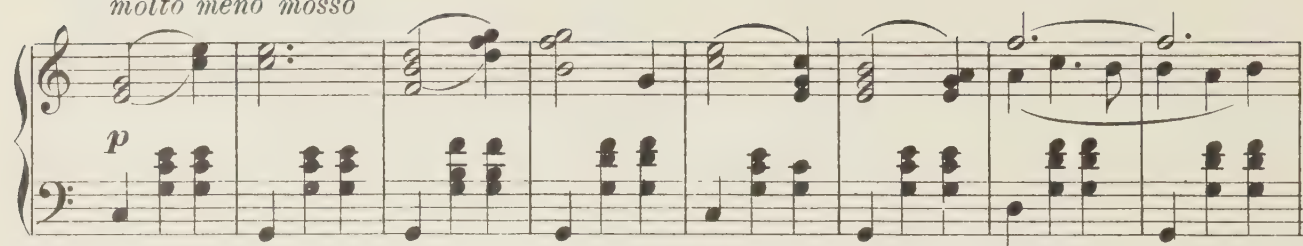
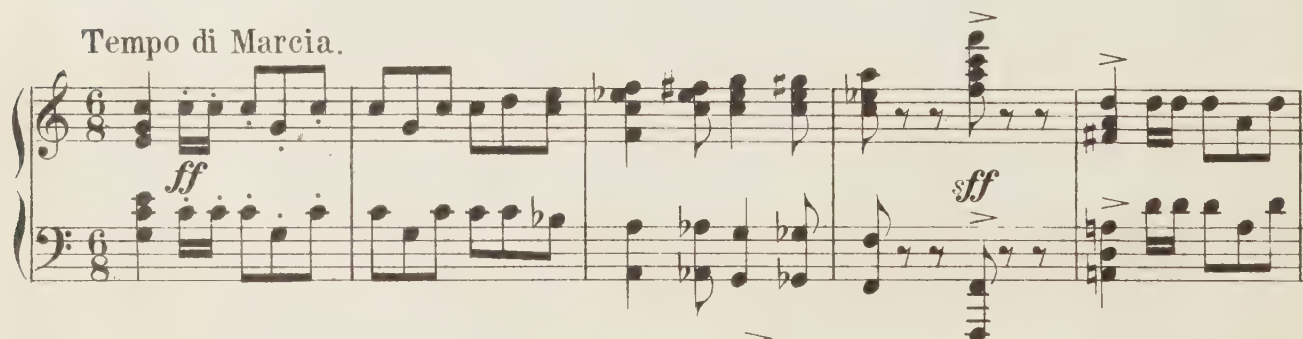
The fifth system of musical notation continues the piece. It features a series of chords in the right hand, some with a 'p' marking above them. The left hand has a series of chords, some with a 'p' marking above them.





Tempo di Valse.



*molto meno mosso**Tempo di Marcia.*





This page contains six systems of musical notation, each consisting of a treble and a bass staff. The key signature is D major (two sharps). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a forte (*ff*) dynamic. The second system also features a forte (*ff*) dynamic. The third system features a forte (*ff*) dynamic. The fourth system features a forte (*f*) dynamic. The fifth system features a forte (*f*) dynamic. The sixth system features a forte (*ff*) dynamic. The notation is written in a standard musical style with various musical notations including notes, rests, and dynamic markings.



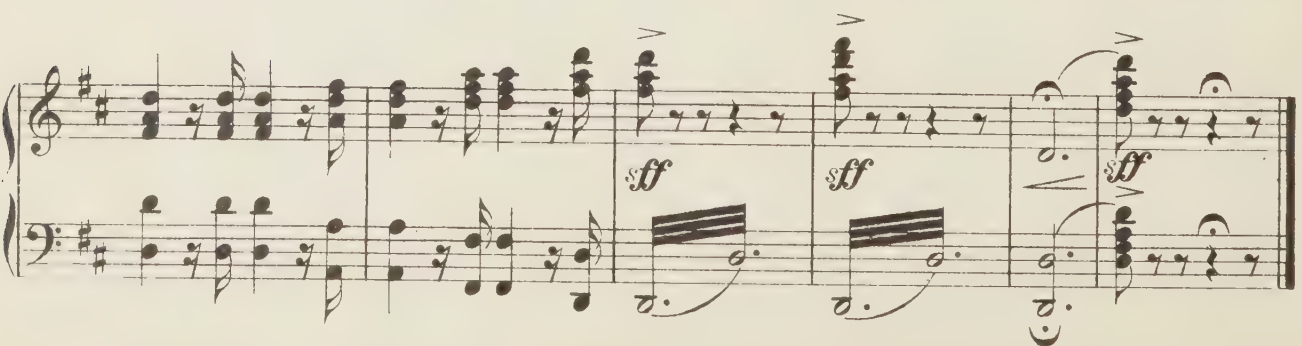


Tempo di Valse.





L'istesso tempo pomposo.





# Nº 1. Opening Chorus.

Molto moderato.

Flute.

Piano.

The first system of the musical score consists of two staves. The upper staff is for the Flute, and the lower staff is for the Piano. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Molto moderato.' The piano part begins with a series of chords and single notes, while the flute part enters with a melodic line. The second system continues the piano accompaniment with sustained chords and the flute plays a more active melodic line. The third system shows the piano part becoming more complex with moving lines, and the flute part continues its melody. The fourth system concludes with a forte (f) dynamic marking and the instruction '(Curtain.)'.

SOPRANO & ALTO.

Daughter of of - fi - cer,

The fifth system of the musical score introduces the vocal parts. The upper staff is for the Soprano and Alto voices, and the lower staff is for the Piano. The piano part provides a harmonic foundation with chords and moving lines. The vocal parts enter with a melodic line. The sixth system continues the piano accompaniment and the vocal melody. The seventh system shows the piano part with a crescendo and the vocal melody continuing. The eighth system concludes with a piano (p) dynamic marking and the vocal melody ending.

M. P., or Pri - mate, Love - ly pa - tri - cian ex - ot - ics are we.

Suf - fer - ing much in this ter - ri - ble cli - mate Just be - cause hus - bands and

sires here must be. Ah mel — ah mel — ah mel — ah mel

Sigh - ing for home far o - ver the sea, for homes —  
Sigh - ing — for homes, — for homes —



— far o - ver the sea. —

*poco più mosso* *espress.*

Vainly all nature up -

*poco rit.*

on us is smil - ing, Vain - ly the per - fume of flow'rs fills the air;

Myr - i - ad bird - songs bring naught of be - guil - ing, England is home, and we

fain would be there. Ah mel— ah mel— ah mel— ah me. —

England is home, ay, England is home, is home,  
Eng - - land — is home, — we fain, —

— we fain would be there. — we long — to be

there, — we long to be



Allegro.

(Maraquita enters.)

there!

*rit.*

Maraquita.

Have you

heard the ver- y lat- est, Of all scan- dals 'tis the great- est!

*p colla voce*

*Allegro.*

A sen- sa- tion it ap- pears.

*f*

*colla parte*

*f rit.*

**Girls: Chorus.**

Tell us, tell us, tell us, tell us, tell us, tell us, tell us, tell us, dear. We

*a tempo*

**Allegro marcato.**

1. Captain Jinks is too at - ten-tive to Lieu-  
say that Mrs. Mul-lins has an -

*rit.*

are all ear.

**Allegro marcato.**

*p. rit.*

*p. cresc.*

ten-ant Hig-gins' wife. Oh!  
oth-er new silk gown. SOPR.

ALTO. Oh! Did you ev-er, ev-er,

Lieu-ten-ant H. has heard of it and threat-ens Jinks-'s  
Lieutenant Fitz is flirt-ing with that pret-ty blonde Miss

ev-er!

*p. cresc.*



life.  
Brown.

Oh!

Oh! Well I nev - er, nev - er,

**Viola.**

The colonel danc'd six times with Mrs. Dob-bins at the  
The chap-lain sat up - on the porch till ten o'clock last

nev - er!

**Berenice.**

hop. night. Oh! Lieu - ten - ant Green took Mrs. Smith to Jug-gins' can - dy  
Re - cit - ing Swinburne's verses to that shad - y Mrs.

Oh!

**Blanche.**

shop. Bright. Oh! The ma - jor treat - ed both the Misses Jones to gin - ger -  
His black coat sleeve was vis - i - ble a - gainst her gown of

Oh!

pop. white. Oh!

Oh! Well I nev-er, nev-er, nev-er!

*rit.* *Poco più mosso*

**Maraquita.**

1. 2. With scan-dal and sen -

1. 2. With scan-dal and sen -

*leggiere*

sa-tion, and with i - dle tit - tle tat - tle, In - nu - en - dos sly and

sa-tion, and with i - dle tit - tle tat - tle, In - nu - en - dos sly and

wink of the eye, we oc - cu - py our lei - sure: We ru - in rep - u -

wink of the eye, we oc - cu - py our lei - sure: We ru - in rep - u -



ta-tions with pleas-ant lit-tle prat-tle, Our friends to roast at a

ta-tions with pleas-ant lit-tle prat-tle, Our friends to roast at a

mil-i-ta-ry post ap-pears the on-ly pleas-ure; Our

mil-i-ta-ry post ap-pears the on-ly pleas-ure; Our

friends to roast at a mil-i-ta-ry post ap-pears the on-ly pleas-

friends to roast at a mil-i-ta-ry post ap-pears the on-ly pleas-

ure. 1. They

ure. 2. They

*ff*

2 Tempo I.

Chorus.

ure.

SOPRANO &amp; ALTO.

(Men enter here semi-chorus.)

TENOR &amp; BASS.

Daughters of of-fi-cer, M. P., or Pri-mate

Tempo I.

*molto cresc. e poco rit.***ff**

Love-ly pa-tri-cian ex-ot-ics are we;

Suf-fer-ing much in this

ter-ri-ble cli-mate

Just be-cause hus-bands and

sires here must be. Ah

me!

Ah

me!

ah

me!

ah

me!

ah

me!

ah

me!

ah

me!

ah

me!

ah

me!

ah



Sigh-ing for home, far o-ver the sea, We sigh for home,

*poco rit.*

*molto dim.*

far o-ver the sea.

*pp.*

Ah!

*pp.*

*Poco meno mosso.*

Ah

*sempre dim.*

me!

# No 2. Kiss Duet.

Maraquita, Winner and Chorus of Girls.

Allegro. Winner

Voice. 1. I

Piano.

*molto moderato*

know a blue-eyed maid-en with the us - ual hair of gold, And her  
you are at the sea-side and you stroll up - on the sand, You will

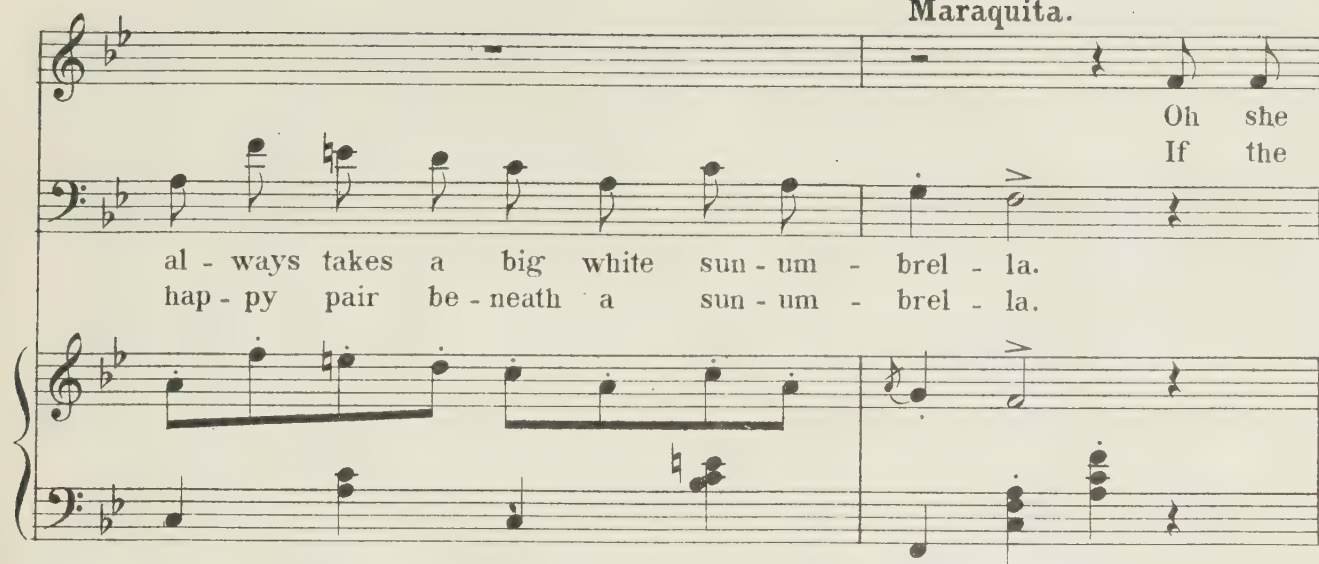
*molto moderato e grazioso*

ver - y pret - ty name is Is - a - bel - la: And  
see the par - a - sol of Is - a - bel - la: She's

ev - 'ry - where that maid - en goes, if day be hot or cold, She  
out of sight, and some - one else is too, you un - der - stand, A

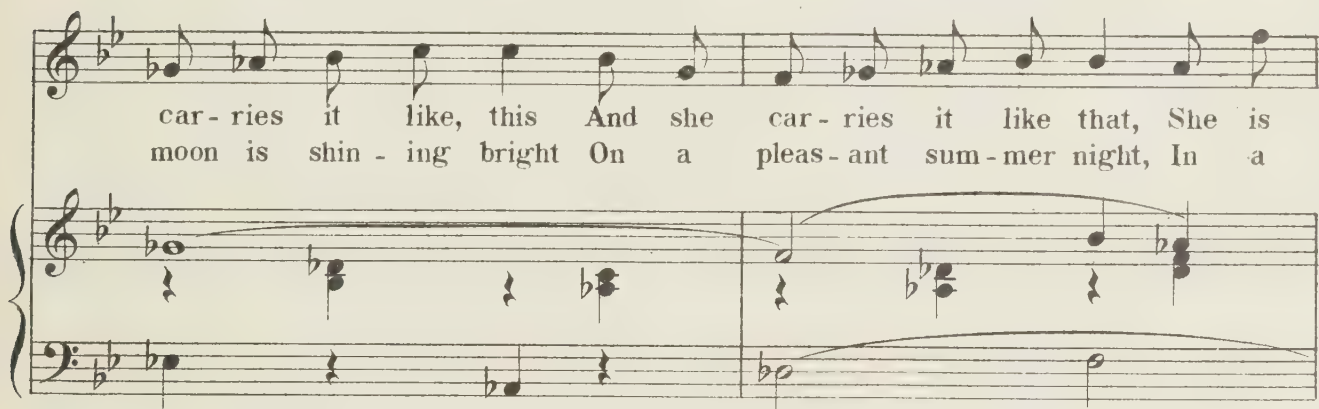


## Maraquita.

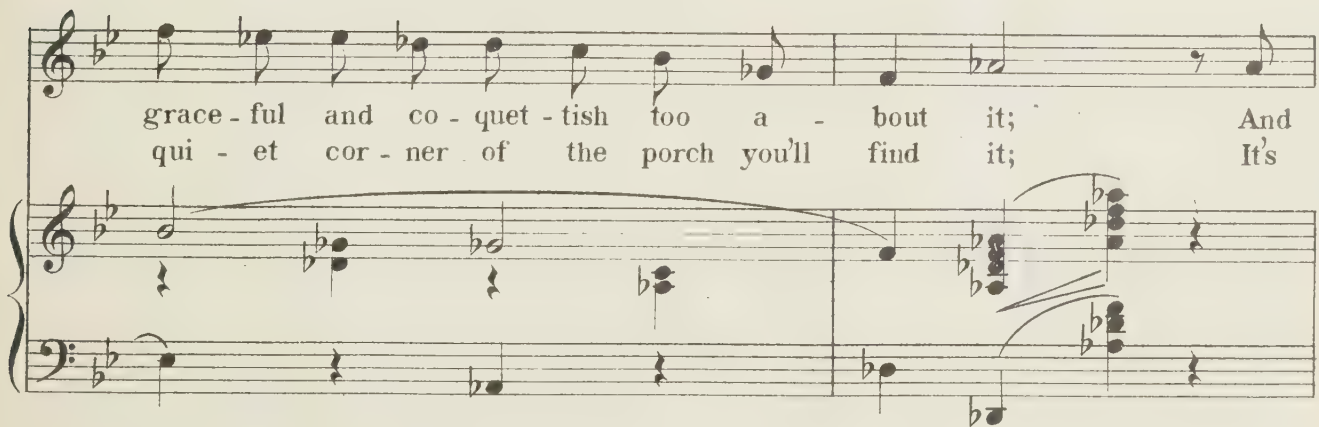


Oh she  
If the

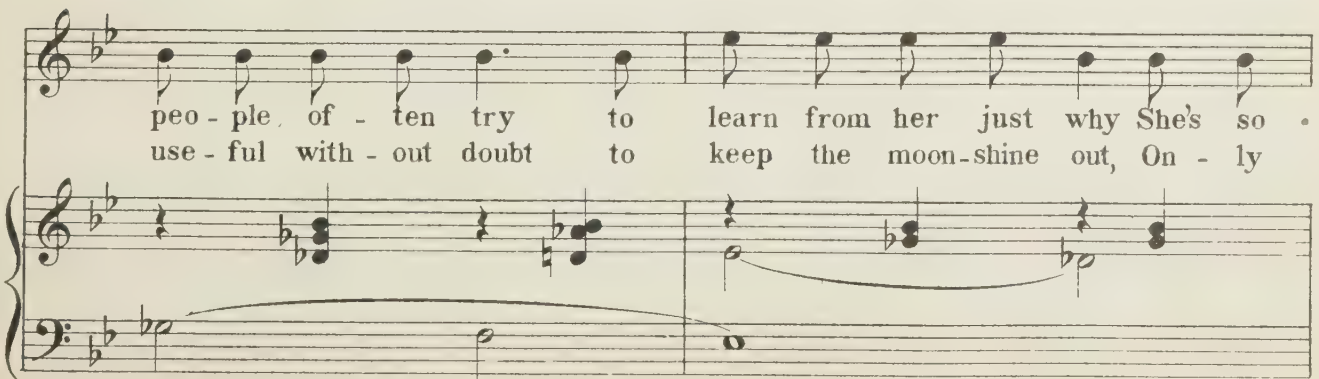
al - ways takes a big white sun - um - brel - la.  
hap - py pair be - neath a sun - um - brel - la.



car - ries it like, this And she car - ries it like that, She is  
moon is shin - ing bright On a pleas - ant sum - mer night, In a



grace - ful and co - quet - tish too a - bout it; And  
qui - et cor - ner of the porch you'll find it; It's



peo - ple of - ten try to learn from her just why She's so .  
use - ful with - out doubt to keep the moon - shine out, On - ly

ver - y, ver - y rare - ly seen with - out it.  
Cu - pid knows what's go - ing on be - hind it.

*poco rit.*

*meno mosso*

1-2 Pret - ty Is - a - bel - la, with a foot like Cin - de - rel - la, And a

*un poco meno mosso*

mouth like Cu - pid's bow; Al - ways spread a - bove her head, a

big white sun - um - brel - la; Found it use - ful, don't you know.\_\_\_\_



**Winner.**

Use-ful for a sun-shade, It can more than one shade;

Use-ful too, if gos-sip you would miss. But par-tic-u-lar-ly neat if a

**Girls with Maraquita.**

*rit.* lov-er in-dis-creet Should try to steal a kiss, kiss, kiss. ***f*** Yes, par-

*rit.* lov-er in-dis-creet Should try to steal a kiss, kiss, kiss. ***f*** Yes, par-

*rit.* ***a tempo***

tic - u - lar - ly neat if a lov - er in - dis - creet Should try to

tic - u - lar - ly neat if a lov - er in - dis - creet Should try to

## Dance.

steal a kiss, kiss, kiss. ———

steal a kiss, kiss, kiss. ———

kiss, kiss, kiss!

kiss, kiss, kiss!

*p*

*grazioso*



kiss, kiss, kiss!

kiss, kiss, kiss!

*p*

*sf*

kiss, kiss, kiss!

kiss, kiss, kiss!

*grazioso*

*sf*

kiss, kiss, kiss!

kiss, kiss, kiss!

2. If

# Nº 3. Cuban Song.

Don Pablo and Chorus.

Don Pablo. *f* *p* *marcato la melodia*

Chorus.

Piano.

1. In that fair isle of Cu-ba fair Ha-  
2. In Ha - van - na I'm call'd a Lo-

va - na, thar - io, There I raise the co - coa-nut and the Ba-  
With the voice of a de Reszke, or of

1. Fair Ha - va - na, na,  
2. In Ha - va - na, na,

1. Fair Ha - va - na, na,  
2. In Ha - va - na, na,

na - na, Ma - rio; 'Tis the home of ci-gar-il - lo and ci -  
Oh, the eyes of Cu-ban girls, they go right

In Ha - va - na, na,  
In Ha - va - na, na,

In Ha - va - na, na,  
In Ha - va - na, na,

*molto marc.*



gar - ro, thro' you, Is the land of Ca-sta-net-to and gui-  
They pur-sue you, and they woo you, and un-

gar - ro, thro' you,

gar - ro, thro' you,

tar do ro, you; of Bo - le - ro and som -  
They are eyes that seem to

tar do ro, you,

tar do ro, you,

bre - ro, Car - men ci - ta, and O - te - ro.  
want you, How they taunt you, and they want you.

Ah! Ah! 1-2. How hap-py is my home in Ha - va - nal

Fair Ha -

Fair Ha -

*f* *p*

*Quasi Recit.*

Fair Ha - va - na. And when the

va - na.

va - na.

moon comes up with silver-y light My gui- tar- ro I take and steal a -

*p*



way.

tink - y, tink - y, tink, bang, Plink - y, Plink - y, Plunk, bang; Click clock,click clock,

tink - y, tink - y, tink, bang, Plink - y, Plink - y, Plunk, bang; Click clock,click clock,

*fp staccatissimo*

'T is thus that I

click clock,click clock, clack.

click clock,click clock, clack.

*sf*

*p*

go ser - e - nad - ing A dam - sel who

*p*

tink a tink a tink, plink plunk, plink plunk,

*p*

tink a tink a tink, plink plunk, plink plunk,

sits by her lat - tice; Oh, her heart makes a

tink a tink a tink, plink plunk plunk plunk.

tink a tink a tink, plink plunk plunk plunk.

mu - sic - al raid - ing, Ro - man - tic, ex -

Tink a tink a tink, plink plunk plunk plunk.

Tink a tink a tink, plink plunk plunk plunk.

ceed - ing - ly, that is: I stand 'neath her

plink - y plunk, click clack, click clack.

plink - y plunk, click clack, click clack.



case - ment and war - ble, 'Twould  
*unis.*  
 plink - y plunk, click clack, click clack.  
*unis.*  
 plink - y plunk, click clack, click clack.

melt e'en a heart made of mar - ble.  
*unis.*  
 plink - y plunk, click  
*unis.*  
 plink - y plunk, click

la la la la la, fa la la la la;  
 clack, click clack.  
 clack, click clack.  
***ff***

With ti - ra - la and fa la lay, with ti - ra - la and fa la lay.

Fa la la la la  
Fa la la la la

'Twould soft - en a heart made of mar - ble.

lay.  
lay.

*staccato.*  
My fa la la la la, fa la, fa la, fa la, fa —



lay, 'Twould soft - en a heart made of

*f unis.* 'Twould soft - en a heart made of

*f unis.* 'Twould soft - en a heart made of

mar - ble, my ti - ra - li - ra la, fa la, fa

mar - ble, my ti - ra - li - ra la, fa la, fa

mar - ble, my ti - ra - li - ra la, fa la, fa

la, fa la, fa lay.

la, fa la, fa lay.

la, fa la, fa lay.

*ff*

*sf*

*Fine.*

*D.S. al Fine.*

# Nº 4. Entrance of Brahmins: and Hindoo Chorus.

**Allegro.**

**Piano.** *ff*

**Mara with SOPRANOS.**

**Desmond with ALTOS.**

**Ned with TENORS.**

**Pablo with BASSES.**

Who is it comes — to an air O-ri-en-tal? Comes with an

Who is it comes — to an air O-ri-en-tal? Comes with an



air the re - verse of gen - tle? Pic - tu -

air the re - verse of gen - tle? Pic - tu -

*ff*

resque and or - na - men - tal, Pic - tu - resque and or - na -

resque and or - na - men - tal, Pic - tu - resque and or - na -

*unis.*  
men - tal - Who can it be? who can it

*unis.*  
men - tal - Who can it be? who can it

be? Why are they here? Is it ac - ci - den - tal? Some

*unis*  
er - rand queer We great - ly

*unis*  
er - rand queer We great - ly

*unis*  
fear, we great - ly fear, must bring them here; Some er - rand

*unis*  
fear, we great - ly fear, must bring them here; Some er - rand



queer ——— We great - ly fear, we great - ly fear, must bring them

queer ——— We great - ly fear, we great - ly fear, must bring them

here. — Who can it be? who can it be? We

here. — Who can it be? who can it be? We

soon shall see, — Oh, yes, we soon shall

soon shall see, — Oh, yes, we soon shall

*ff* *pesante*

see. ——— Who is it comes ——— with an air o - ri -

see. ——— Who is it comes ——— with an air o - ri -

ent - al Comes with a mien ——— the re - verse of gen - tle; ——— Pict - ur -

ent - al Comes with a mien ——— the re - verse of gen - tle; ——— Pict - ur -

esque and or - na - ment - al, Pict - ur - esque and or - na -

esque and or - na - ment - al, Pict - ur - esque and or - na -





First system of the musical score. The vocal part (treble and bass staves) begins with a rest, then enters with the lyrics "Samp ni - kal ga - ya la kir pi - te se!". The piano accompaniment (grand staff) also begins with a rest, then enters with a melody in the right hand and a bass line in the left hand. The key signature is D major (two sharps).

Vocal: Samp ni - kal ga - ya la kir pi - te se!

Piano: *f* *sfz*

Second system of the musical score. The vocal part continues with the lyrics "Samp ni - kal ga - ya la kir - kir pi - te se". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The key signature is D major.

Vocal: Samp ni - kal ga - ya la kir - kir pi - te se

Piano: *f* *sfz*

Third system of the musical score. The vocal part begins with the lyrics "Par a - e dhan Par ro - we chor, Par a - e dhan". The piano accompaniment begins with a melody in the right hand and a bass line in the left hand. The key signature is D major.

Vocal: Par a - e dhan Par ro - we chor, Par a - e dhan

Piano: *ff* *sfz* *sfz* *sfz*



Par ro - we chor. Samp ni - kal ga - ya la kir pi - te se.

Par ro - we chor. Samp ni - kal ga - ya la kir pi - te se.

*f*

Ah. We have lost thee, —

Ah. We have lost thee, —

*ff*

— we have lost thee, — Ru - by sub lime! —

— we have lost thee, — Ru - by sub - lime! —

We have lost thee, we have lost thee, Ru - by sub -  
 We have lost thee, we have lost thee, Ru - by sub -

lime!  
 lime!

*ff*

*p*  
 Samp ni - kal ga - ya la kir pi - te se,  
*p*  
 Samp ni - kal ga - ya la kir pi - te se,

*p*

Samp ni - kal ga - ya la kir pi - te se; Par a - e dhan

Samp ni - kal ga - ya la kir pi - te se; Par a - e dhan

The first system consists of two staves. The top staff is a vocal line in D major (two sharps) with lyrics. The bottom staff is a piano accompaniment with chords and moving lines. The music is in 4/4 time.

Par a - e chor, Samp ni - kal ga - ya la la!

Par a - e chor, Samp ni - kal ga - ya la la!

The second system continues the vocal and piano parts. It features a key signature change to D major and a time signature change to 2/4. The piano part includes dynamic markings like *fz* and *f*.

Tempo I.

Who is it

Who is it

The third system begins with a piano introduction marked 'Tempo I.'. It features a key signature change to D major and a time signature change to 4/4. The piano part includes dynamic markings like *f*, *sf*, and *fz*. The vocal part enters with the lyrics 'Who is it'.



comes with an air O-ri-ent-al? Comes with a mien the re-verse of

comes with an air O-ri-ent-al? Comes with a mien the re-verse of

gentle? Pict-ur-escape and or-na-ment-al, Pict-ur-

gentle? Pict-ur-escape and or-na-ment-al, Pict-ur-

escape and or-na-ment-al: Who can it

escape and or-na-ment-al: Who can it

*molto cresc.*

be? Who can it be? What is it brings him

be? Who can it be? What is it brings him

This system contains the first two measures of the piece. The vocal parts (soprano and bass) enter with the lyrics "be? Who can it be? What is it brings him". The piano accompaniment features a rhythmic pattern of eighth notes with triplets, marked with a '3' and a slur. The key signature is two sharps (F# and C#), and the time signature is 2/4.

here? Wel - come

here? Wel - come

This system contains the next two measures. The vocal parts sing "here? Wel - come". The piano accompaniment continues with the eighth-note triplet pattern. The third measure shows a change in the piano part, with a more active melody in the right hand and sustained chords in the left hand.

then! Hail, all Hail!

then! Hail, all Hail!

This system contains the final two measures of the page. The vocal parts sing "then! Hail, all Hail!". The piano accompaniment features a more complex texture with triplets and a crescendo leading to a fortissimo (ff) section. The tempo is marked "rit." (ritardando) and the dynamics include "rit." and "ff". The system concludes with a final chord in the piano part.

# Nº 5. Balloon Song.

Entrance of Abel Conn.

Allegro.

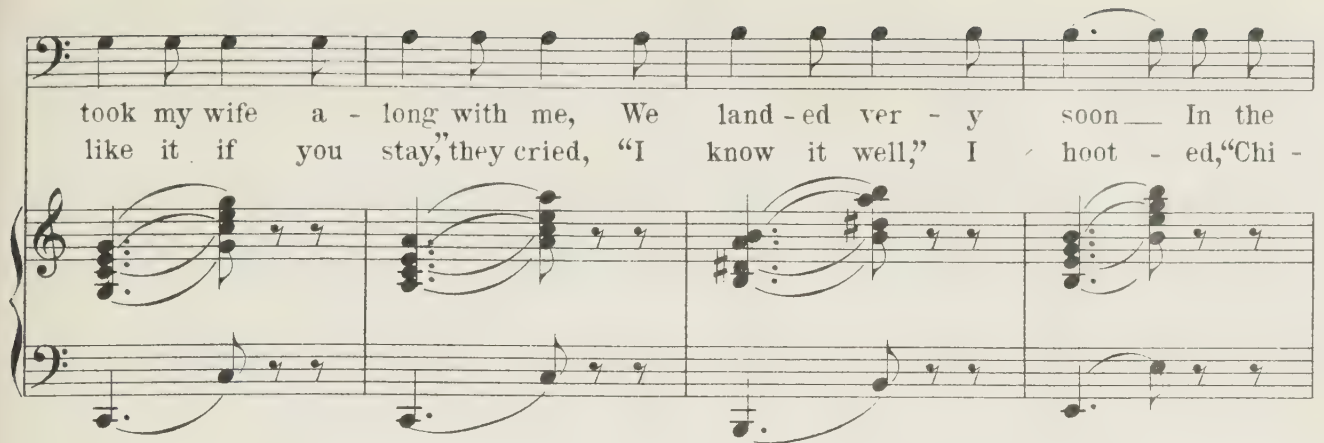
Voice.

Piano.

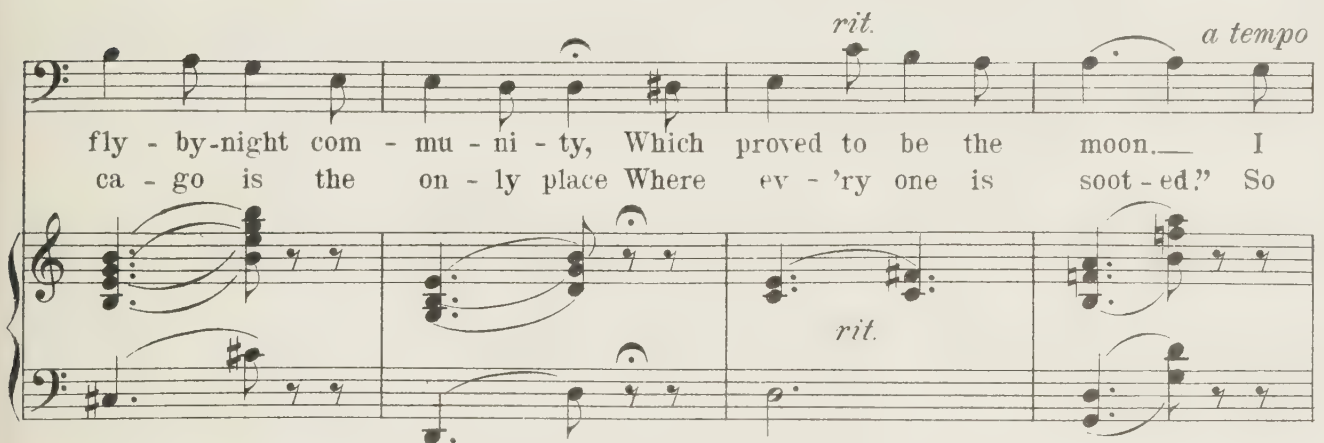
1. I start-ed out from Fris-co On a pleasant day in  
2. So I drift-ed on un - til a cloud Of soot and smoke I

June, To go around the world In eight - y days in my bal - loon. I  
met; I said, "I can't see through it, But Chi - ca-go it is, I bet." "You



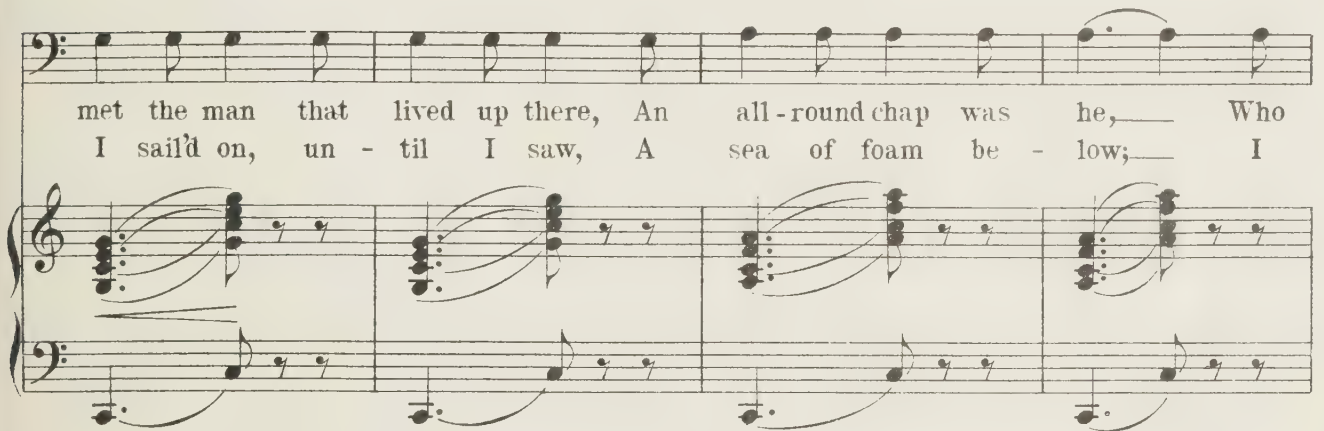


took my wife a - long with me, We land - ed ver - y soon — In the  
like it if you stay," they cried, "I know it well," I hoot - ed, "Chi -

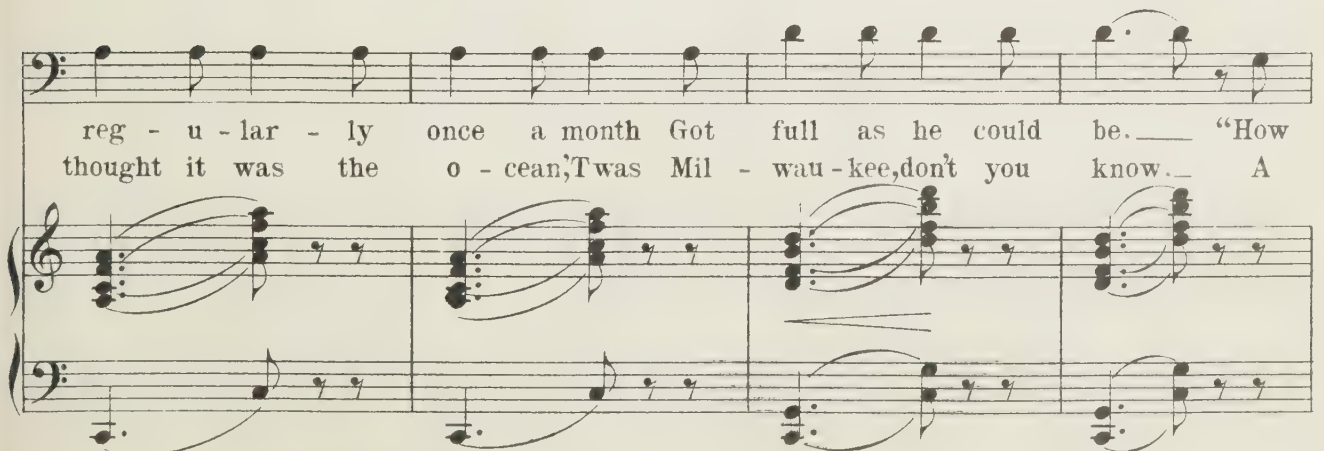


fly - by-night com - mu - ni - ty, Which proved to be the moon. — I  
ca - go is the on - ly place Where ev - 'ry one is soot - ed." So

*rit.* *a tempo*



met the man that lived up there, An all-round chap was he, — Who  
I sail'd on, un - til I saw, A sea of foam be - low; — I



reg - u - lar - ly once a month Got full as he could be. — "How  
thought it was the o - cean, 'Twas Mil - wau - kee, don't you know. — A

are you get - ting on," said I, "You're lone - ly Sir, I fear?" "Oh!  
might - y wind a - rose From peo - ple blow - ing of their beer;— And

*colla voce*

*slow*

I'm all-right," he said, "you know, There is no wom-an here.  
far be - low I saw a sign:—There's Eng-lish spo-ken here.

### Refrain.

— Oh, I just dropp'd in In an off-hand sort of  
— Oh, I just dropp'd in In an off-hand sort of

way, I did - n't care to lin - ger long, I had - n't long to  
way, I did - n't care to lin - ger long, I had - n't long to

stay. My wife, she miss'd con- nec- tion, And I left her on the  
 stay. I would have to starve to death there, Or — o - pen a sa -

moon; You could hear the men there swearing, When I skipp'd in my bal -  
 loon; I — could - n't dance the Ger-man, So I skipp'd in my bal -

loon; You could hear the men there swearing, When I skipp'd in my bal -  
 loon; I — could - n't dance the Ger-man, So I skipp'd in my bal -

loon. —  
 loon. —

**Chorus.**  
*unis.*

Oh, he just dropp'd in In an off-hand sort of  
 Oh, he just dropp'd in In an off-hand sort of

**ff**



way, He did - n't care to lin - ger long, He had - n't long to  
 way, He did - n't care to lin - ger long, He had - n't long to

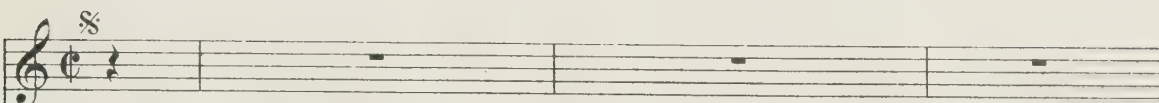
stay. His wife, she miss'd con - nec - tion, He - left her on the  
 stay. He would have to starve to death there, Or - o - pen a sa -

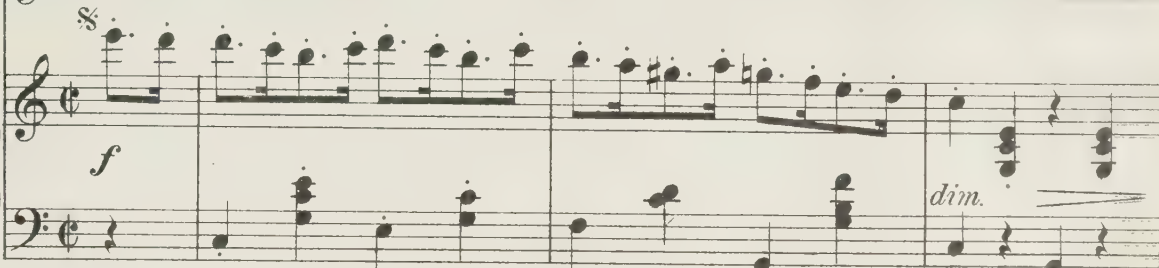
moon; You could hear the men there swear-ing, When he skip'd in his bal -  
 loon; He — could - n't dance the Ger - man, So he skip'd in his bal -

loon; You could hear the men there swearing, When he skip'd in his bal - loon. —  
 loon; He — could - n't dance the Ger - man, So he skip'd in his bal - loon. —

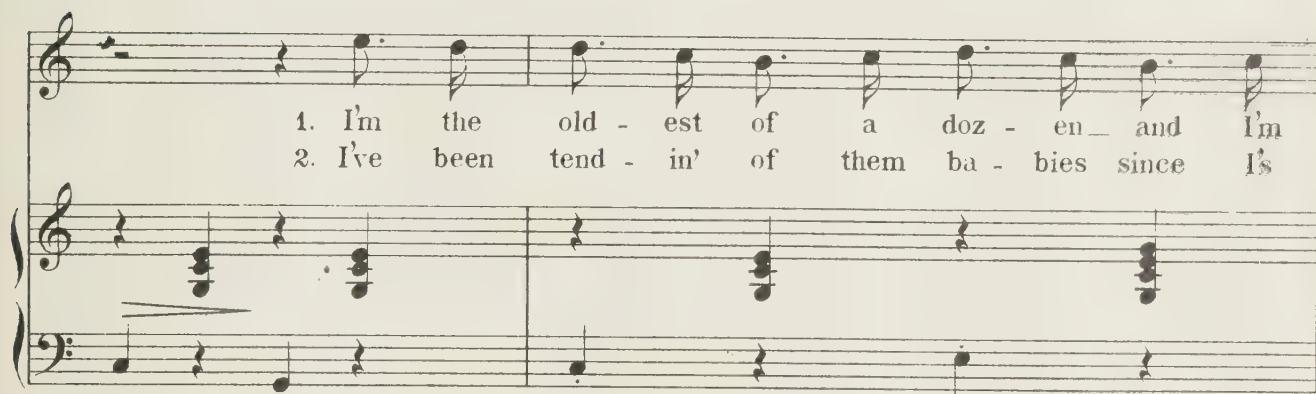
# Nº 6. Minding the Baby.

Bedalia and Chorus.

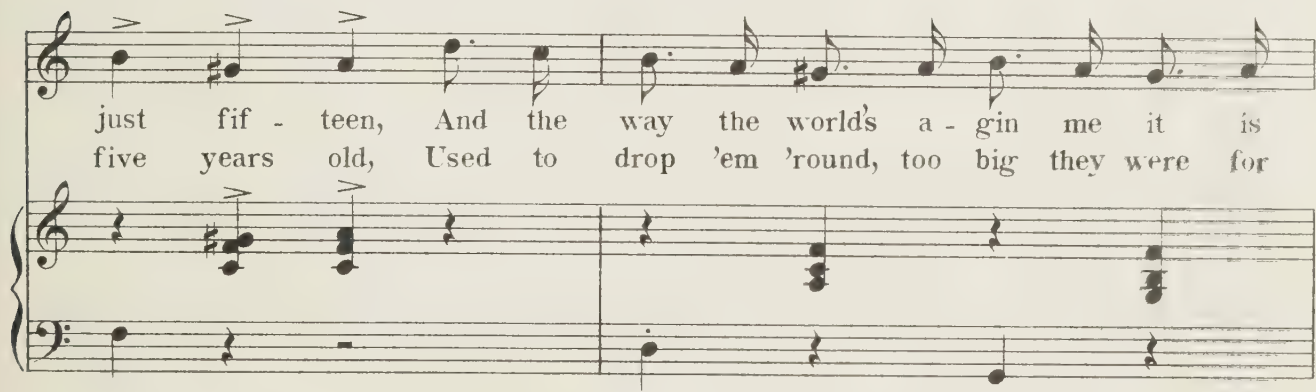
Voice. 

Piano. 

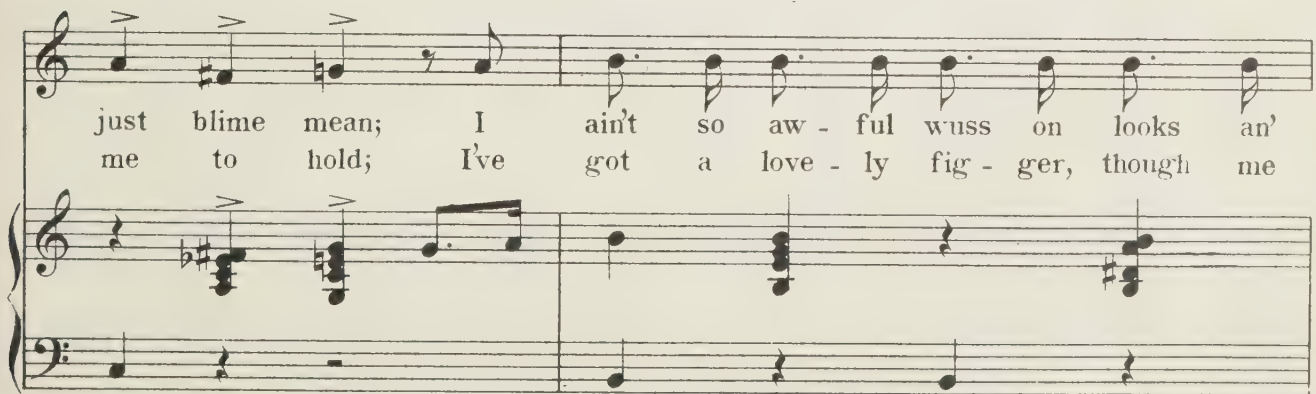
1. I'm the old - est of a doz - en - and I'm  
2. I've been tend - in' of them ba - bies since I's



just fif - teen, And the way the world's a - gin me it is  
five years old, Used to drop 'em 'round, too big they were for



just blime mean; I ain't so aw - ful wuss on looks an'  
me to hold; I've got a love - ly fig - ger, though me



style, I know, 'Cuz' plen - ty o' the fel - lers 'round the  
grounds un - did, It's 'an - some still though al - lers I have

*rit.*  
plice 'as told me so. I have got a new red jer - sey and a  
had to mind a kid. I have nev - er 'ad no fun at all in

*rit.* *p*

big green hat Just chock full o' yel - ler os - tarch feath - ers -  
all my d'ys, I have nev - er been to daunc - es, nev - er

long as that; But wot's the use of togs if all yer  
seen no p'lys; The butch - er's boy 'ud - mar - ry me, if



looks is hid, Be - cuz' yer al - lers mind - in' of a kid.  
 Id get rid of this ev - er - last - in' mind - in' of a kid.

Oh, wot's the use o' 'av - in' grite am - bi - tion When yer are borned the  
 Oh, wot's the use o' 'av - in' grite am - bi - tion When you have got a

fust 'o sich a num - ber, I might be a Duch - ess, may be,  
 brat a - round a squall - in, With one fel - ler I goes walk - in,

'Stead o' which I minds the ba - by, Sing - in': "Ush, me dear, lie still an'  
 We of love an' sich is talk - in'; Then I 'ears the ba - by tune it's

*rit.*

slum - ber: I stops ter speak to some good look-in' fel - ler,  
 bawl - in': I oft - en tries to read a yel - ler nov - el

*poco rit.* *a tempo*

I puts the ba - by down up - on the floor.  
 Full of e - lope - ments, lots o' crime, an gore. } 1-2. Then its

*poco rit.* *a tempo*

*poco meno mosso* *rit.* *a tempo*

yah, yah, yah! boo, hoo! I could whack 'im black and blue; Ow' I

(Baby cry.) *rit.* *a tempo*

hopes ter 'even there wout by an - y more. —

**Maraquita** with SOPRANOS. *unis.*

**Damayanti** with ALTOS.

**Pablo** with BASSES.

*unis.* Oh. wot's the use o'

'av - in' grite am - bi - tion! I puts the ba - by

*sf*

down up - on the floor: Then its *poco meno* yah, yah, yah! boo, hoo! I could

*poco meno* (Baby cry.)

*f a tempo* whack 'im black and blue: Oh I hopes to 'even there w'ont be an - y more. —

*f a tempo*

*ff a tempo*

*Fine* §

*D. S. al Fine.*



# No 7. I'm Captain Cholly Chumley of the Guards.

Abel and Chorus.

Abel.

1. Oh,  
2. I

Piano.

talk of Tom - my At - kins, Cap - tain Jinks, and all the lot, Who are  
us - ual - ly wear whis - kers, but I've shaved 'em off you see, For

mil - i - tar - y he - roes of the guards: Cap - tain  
I was much too love - ly with 'em on: Why!

Jinks! he is - n't in it; Tom - my A is Tom - my Rot Com -  
 when I took a walk, such crowds of la - dies fol - low'd me, And their

The first system of the musical score. The vocal line is in a bass clef with a key signature of two flats (B-flat major). The lyrics are: "Jinks! he is - n't in it; Tom - my A is Tom - my Rot Com -" on the first line, and "when I took a walk, such crowds of la - dies fol - low'd me, And their" on the second line. The piano accompaniment consists of a grand staff with treble and bass clefs. The right hand has a long note in the first measure, followed by a series of eighth notes in the second measure. The left hand has a series of eighth notes in the first measure, followed by a series of eighth notes in the second measure.

pared to me, the glo - ry of the guards. We  
 hus - bands, they came home and found 'em gone. The

The second system of the musical score. The vocal line continues with the lyrics: "pared to me, the glo - ry of the guards. We" on the first line, and "hus - bands, they came home and found 'em gone. The" on the second line. The piano accompaniment continues with a series of eighth notes in the first measure, followed by a series of eighth notes in the second measure. There is a trill in the right hand of the piano part in the second measure.

fel - lads do no fight - ing, there are oth - er coves for that; For  
 Queen de - signed this u - ni - form es - pec - ial - ly for me, Though

The third system of the musical score. The vocal line continues with the lyrics: "fel - lads do no fight - ing, there are oth - er coves for that; For" on the first line, and "Queen de - signed this u - ni - form es - pec - ial - ly for me, Though" on the second line. The piano accompaniment continues with a series of eighth notes in the first measure, followed by a series of eighth notes in the second measure. There is a trill in the right hand of the piano part in the second measure.

beau - ty and for danc - ing we are known; ——— We  
 if I sneezed the rags would fly for yards; ——— And

The fourth system of the musical score. The vocal line continues with the lyrics: "beau - ty and for danc - ing we are known; ——— We" on the first line, and "if I sneezed the rags would fly for yards; ——— And" on the second line. The piano accompaniment continues with a series of eighth notes in the first measure, followed by a series of eighth notes in the second measure. There is a trill in the right hand of the piano part in the second measure.

take no or - ders such as "Or - der comps" and "shoulder comps;" We're the  
when she saw me dress'd in these, she said: "at last, I see What's the

swells, you know, who give the ser - vice tone. I'm the  
on - ly per - fect fig - ure in the Guards." Oh, we're

fa - mous Chol - ly Chum - ley of the Guards, Oh, we're  
all so bloom - ing, dash - ing, in the Guards, Oh, we

dread - ful la - dy - kill - ers in the Guards; When we're  
can - not keep from mash - ing, in the Guards; La - dies



out up - on pa - rade, Ev - 'ry wid - ow, wife, or maid, Begs a  
fol - low me in droves, While their hus - bands, jeal - ous coves, Curse the

smile from us, the 'e - roes of the Guards: (Don cher know!) He's the  
name of Chol - ly Chum - ley of the Guards: (Don cher know!) They're such

*rit.*  
fa - mous Chol - ly Chum - ley of the Guards! —  
dev - ils with the fair ones in the Guards! —

**Chorus.**

*unis.*

1. He's the  
2. They're such

*unis.*

1. He's the  
2. They're such

*rit.*

fa - mous Chol - ly Chum - ley of the Guards: He's the  
dev - ils with the fair ones in the Guards: They're such

fa - mous Chol - ly Chum - ley of the Guards: He's the  
dev - ils with the fair ones in the Guards: They're such

fa - mous Chol - ly Chum - ley of the Guards: When we're  
dev - ils with the fair ones in the Guards: La - dies

fa - mous Chol - ly Chum - ley of the Guards: When we're  
dev - ils with the fair ones in the Guards: La - dies

out up - on pa - rade, Ev - 'ry wid - ow, wife, or maid, Begs a  
fol - low him in droves, While their hus - bands, jeal - ous coves, Curse the

out up - on pa - rade, Ev - 'ry wid - ow, wife, or maid, Begs a  
fol - low him in droves, While their hus - bands, jeal - ous coves, Curse the

(Don cher know!)

(Don cher know!)

smile from us, the 'e - roes of the  
name of Chol - ly Chum - ley of the

Guards: He's the  
Guards: They're such

smile from us, the 'e - roes of the  
name of Chol - ly Chum - ley of the

Guards: He's the  
Guards: They're such

*rit*

fa - mous Chol - ly Chum - ley of the  
dev - ils with the fair ones of the

Guards. \_\_\_\_  
Guards. \_\_\_\_

*rit*

fa - mous Chol - ly Chum - ley of the  
dev - ils with the fair ones of the

Guards. \_\_\_\_  
Guards. \_\_\_\_

*rit.*

*f*

*p*

*f*

*f*



# Nº 8. The Lady and the Kick.

Damayanti and Chorus.

Animato.

Piano. *f*

*Poco meno mosso.*

1. She came from Eng-land's shore, A si - ren to a - dore, Her  
 2. "Bra - va! En - core!" they roared. A Bi - shop was on board, A  
 3. With gold and bills the hat Was packed up high as that, The  
 4. Oh, when she reached these shores, She wea - ried of en - cores; They

*p*

*rit.* *a tempo.*

face, so fair, a Ser - aph's you'd im - a - gine it; Skirt -  
 port - ly man who frowned up - on hi - la - ri - ty; He  
 ma - trons frowned, and said: "What do you think of it?" The  
 de - luded her with po - sies o - dor - rif - er - ous. The

*poco rit.*

Chorus.

a - gine it  
 la - ri - ty;  
 think of it  
 rif - er - ous

danc - ing was her game; She had a state - ly name; They  
 said: "Miss, I en - treat your lit - tle dance re - peat; It's  
 cap - tain went in - sane; He or - dered up cham - pagne, By  
 mor - al, by the bye, Is: Let your aim be high, If

pro - grammed her as "Gwen - dol - en Plan - ta - ge - net;" On  
 shock - ing, but, of course, it's done for char - i - ty." She  
 bas - kets - full. Made ev - 'ry - bod - y drink of it. The  
 you would win ap - plause that is vo - ci - fe - rous. The

*rit.* ta - ge - net.  
 char - i - ty.  
 drink of it.  
 ci - fe - rous.

*rit.*

*a tempo.*

my last o - cean trip, I met her on the ship, And  
 posed up - on one toe, She swung the oth - er sol And  
 chap - pies sighed - "Ah! do Give me that lit - tle shoe." But  
 Bi - shop was a catch, And as he was a bach; He

*a tempo.*

when they gave the cus - tom - a - ry ben - e - fit, They  
bits of chan - de - lier be - gan to scat - ter round, Once  
all their hopes im - me - diate - ly were baf - fled; for, The  
of - fer'd her his hand, but she said "Nev - er! oh!" Why

be - e - fit,  
scat - ter round,  
baf - fled; for,  
"Nev - er! oh!"

asked her to ap - pear; She said: "I'll vol - un - teer, I  
more, as quick as that. Off flew the Bish - op's hat, And the  
Bish - op said, said he: "Young man, pray par - don me, For  
I'm en - gaged!" she said, "And go - ing 'ome to wed My

fawn-cy'mong my dawnses I have man-ya fit."  
ag - i - tat - ed Bish-op pass'd the hat a - round. 1-4. She  
char-i - ty, that shoe is to be raf-fled for."  
fi - an - ce, Lord Halfred 'A - rold De - ve - reaux."

man-ya fit.  
hat a - round.  
raf-fled for.  
De - ve - reaux.

man-ya fit. \_\_\_\_\_  
hat a - round. \_\_\_\_\_  
raf-fled for. \_\_\_\_\_  
De - ve - reaux. \_\_\_\_\_

*poco a poco a tempo*



did a lit - tle step or two, tra la la la la la! Swang her

*p*

slip-per like a pen-du-lum of a clock; A gleam of silk-en shape-li-ness,

tra la la la la la! A doz-en dude-lets faint-ed from the

*ff* *unison.* shock. Ah! — A flutter-ing of linger-ie, tra la la la la la! A

*f* *p*

flash of lightning nev-er was half so quick. It caused a great sen-sa-tion, did the

*sf* *p*

*poco rit.* *a tempo*

ped - al e - le - va - tion Of the five - foot lit - tle la - dy with the

*poco rit.* *a tempo*

eight - foot kick.

A flut - ter - ing of ling - er - ie,

tra la la la la la! A flash of light - ning nev - er was half so

quick, It caused a great sen - sa - tion did the

*rit* *a tempo*

ped - al e - le - va - tion Of the five - foot lit - tle la - dy with the

*rit.* *a tempo*

eight - foot kick.

*poco più mosso*

1. 2. 3. 4.

2. "Bra -  
3. With  
4. Oh

*p* *sf*



## No. 9. Finale: Act I.

Brahmins  
and  
Don Pablo.

Allegro pesante.

Piano.

Thou,

Thou,

Thou art the guilt-y one;

Thou

art re-spon-si-ble for the

Abel. (scared)

What! I am re-spon-si-ble?

Ra-jah's jew-el.

I won't be re-spon-si-ble!

Thou art re-spon-si-ble,—

Thou art re-

spon-si-ble for the Ra-jah's jew-el. Brrr

Thou,

Thou, Thou must go forth with us, Thine is a

fear-ful doom, ter-ri-ble and cru-el! What? is mine a

*sf* *ff* *p*

fear-ful doom? *f* I won't have a  
Thine is a fear-ful doom.

*tr* *ff* *p* *tr*

fear-ful doom.

Thine is a fear-ful doom, ter-ri-ble and

*sf* *sf*

Doom!

cru-el! doom doom! doom! doom!

*sf* *sf* *sf* *fp* *molto cresc.*

(sobbing) *Molto moderato.*  
'Tis not my fault! This fellow here com-

*Molto moderato.*  
*mf*



menc'd it: ah me! ah me! ah me! ah me! ah

me! ah me! ah me! ah me! and like-wise damn. I'm up, up, up, I'm

up, I'm up, up, up a - gainst it.

*Allegro moderato.*

**Damayanti.**

But what is this re-mark-a-ble e-mo-tion? \_\_\_\_\_

**Chorus.**

What it is?

## Maraquita.

I feel it too dis-tinct-ly. \_\_\_\_\_

Bidalia.

I have a

What is it?

## Damayanti.

## Maraquita.

Ah! is this

Ah! is this

touch of it my-self. Girls.

Ah! is this

And so have I! \_\_\_\_\_

love for him I feel.

love for him I feel.

love for him I feel.

What can it be? \_\_\_\_\_

Pit - y, pray, and

Abel.

Oh pit - y, pray, and

let the poor wretch go!—

No! No.

*r. h.*

This system contains the first vocal and piano staves. The vocal line begins with 'Oh pit - y, pray, and' and 'let the poor wretch go!—'. The piano accompaniment features a continuous eighth-note pattern in the right hand and a more active bass line. Dynamics include *r. h.* (right hand) and *No!* (noisy).

let me, let me go.—

No! No. No

*r. h.*

*sf*

This system continues the vocal and piano parts. The vocal line says 'let me, let me go.—'. The piano accompaniment maintains its rhythmic drive. Dynamics include *No!*, *No.*, *No*, and *sf* (sforzando).

No! No!

This system concludes the piece with the vocal line saying 'No! No!'. The piano accompaniment features a final, powerful chord in the right hand and a sustained bass line. Dynamics include *No!* and *No!*.



Maraquita.  
Bidalia.

Andante amabile.

Damayanti.  
Desmond.

Chorus.

Andante amabile.

Oh Brahmins old, and Brahmins wise, Oh

Oh Brahmins old, and Brahmins wise, Oh

Oh Brahmins old, and Brahmins wise, Oh

This system contains the first vocal entries for Maraquita, Damayanti, and the Chorus. The music is in 3/4 time with a key signature of two sharps (F# and C#). Maraquita's part begins with a half rest followed by a quarter note G4. Damayanti and the Chorus enter with a half note G4. The lyrics are "Oh Brahmins old, and Brahmins wise, Oh".

*dolce*

*p*

The piano accompaniment for the first system. The right hand features a melody with a triplet of eighth notes (G4, A4, B4) marked *dolce*. The left hand provides a harmonic accompaniment with a half note G3 and a quarter note F#4.

pray you spare him, let him de - part; For by some sort of mag-ic

pray you spare him, let him de - part; For by some sort of mag-ic

pray you spare him, let him de - part; For by some sort of mag-ic

This system continues the vocal parts. Maraquita and Damayanti have identical lyrics. The Chorus part is partially obscured. The music continues with a half note G4 and a quarter note F#4.

The piano accompaniment for the second system. The right hand features a triplet of eighth notes (G4, A4, B4) marked *dolce*. The left hand provides a harmonic accompaniment with a half note G3 and a quarter note F#4.

art — He has won each maid - en heart, has won each maid - en

art — He has won each maid - en heart, has won each maid - en

art — He has won each maid - en heart, has won each maid - en

This system continues the vocal parts. Maraquita and Damayanti have identical lyrics. The Chorus part is partially obscured. The music continues with a half note G4 and a quarter note F#4.

The piano accompaniment for the third system. The right hand features a triplet of eighth notes (G4, A4, B4) marked *dolce*. The left hand provides a harmonic accompaniment with a half note G3 and a quarter note F#4.

*Più moto.*

heart. See us all kneel - ing in fond ap - peal - ing,

heart. See us all kneel - ing in fond ap - peal - ing,

heart. See us all kneel - ing in fond ap - peal - ing,

*Più moto.*

*ff* Give us his life. Oh Brah-mins! do! — Do not a -

*ff* Give us his life. Oh Brah-mins! do! — Do not a -

*ff* Give us his life. Oh Brah-mins! do! — Do not a -

*accel.*

*accel.*

larm And do not harm, For if he

larm And do not harm, For if he

larm And do not harm, For if he

larm him, we pray, harm him, we pray,



50

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. It is in the key of D major (two sharps) and 4/4 time. The lyrics are 'See us all kneel - ing'. The score includes dynamic markings such as *f* (forte) and *rit.* (ritardando), and tempo markings such as *a tempo*. The music features a mix of single notes and chords, with some measures containing rests. The lyrics are printed below the vocal staves.

See us all kneel - ing

in fond ap - peal - ing, For if he dies - we die -

in fond ap - peal - ing, For if he dies - we die

in fond ap - peal - ing, For if he dies - we die -

[illegible]



hoo! For if\_ he\_

hoo! *poco rit.* *a tempo* Don Pablo. For if\_ he\_

Boo hoo, boo hoo, boo hoo! For if\_ he\_

hoo! For if\_ he\_

*poco rit.* *f a tempo* *ff*

dies\_ They die\_ too.\_

dies\_ They die\_ too.\_

dies\_ They die\_ too.\_

*rit.* *pp*

Abel.

You hear their pleading what do you say?

Chorus.

What do you say?—

*unis.**unis.**pp**fp**a tempo**fp**fp**l. h.**pp a tempo**pp*

Molto allegro.

*accel.*

**Damayanti.**

*misterioso*

83

Listen! open your ears!— There is a gem, a

*fp rit. fp molto sfz pp*

Ru-by rare, The eye of a great i - dol That dwells with - in a

temple, in the heart of the jun - gle.

**Chorus and Principals.** The heart of the

*f p f*

**Don Pablo.**

That jungle's fill'd with savage beasts, With ti-gers fierce, and

jun - gle.

*f pp f*



serpents, Thro' which you pass to reach this shrine, In the heart of the

*sf. p*

Damayanti.

jun - gle. This

*f unis.*

**Principals and Chorus.** The heart of the jun - gle.

*f unis.*

*f sf*

gem is worth a mighty sum, a Ru - by worth a for - tune, 'Tis

*pp*

worth, they say, of English pounds— a hun - dred - thou-sand.

**Principals and Chorus.**

*f sf p f*

If you dare go, this ru-by may be—  
 hun - dred - thou-sand.

*f* *f* *pp*

**All Principals.**

yours. ————— 'Tis worth, they say, of English pounds— a

**Chorus.** It may be ours. —————

**Poco più mosso.**

hun - dred - thou-sand. There is a gem is  
 There is a gem is

**All Principals.**

A hun - dred - thou-sand.

**Poco più mosso.**

*f* *p* *f* *f* *f* *f*

worth, they say, It lies with - in a

worth, they say, It lies with - in a

*unis*  
A hun - dred - thou - sand.

*f*

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble and bass clefs, both in a key with one flat (B-flat). They sing the lyrics "worth, they say, It lies with - in a". The bottom two staves are piano accompaniment. The right hand (treble clef) has a melodic line with a forte (*f*) dynamic and a *unis* (unison) marking. The left hand (bass clef) provides a harmonic accompaniment. The lyrics "A hun - dred - thou - sand." are written below the piano staves.

temple wierd, Oh come what may, with -

temple wierd, Oh come what may, with -

With - in the jun - gle. Oh come what may, with -

*f*

*ff*

The second system of the musical score continues with four staves. The vocal parts sing "temple wierd, Oh come what may, with -". The piano accompaniment features a melodic line in the right hand with a forte (*f*) dynamic and a *ff* (fortissimo) dynamic marking. The left hand continues the harmonic accompaniment. The lyrics "With - in the jun - gle. Oh come what may, with -" are written below the piano staves.



out de-lay, That ru-by must be mine.

*poco pesante*

*a tempo, sempre più vivo*

Winner. 'Tis

Just the sum I need for Ma-ra-qui-ta.

**Maraquita.**

true, dear.

**All Principals.**

The ru-by, the ru-by, it must and shall be

The ru-by, the ru-by, it must and shall be

mine, it must and shall be mine. I'll to the i - dol's

mine, it must and shall be mine. I'll to the i - dol's

Be mine, shall be mine,

shrine straight - way.

shrine straight - way.

Let us go, ay, let us go, it must be ours, The ru-by of the

ah, straight-way.

ah, straight-way.

This block contains the first system of vocal staves. It features two staves, likely for Soprano and Alto or Tenor and Bass. The music is in 2/4 time and D major. The vocal lines consist of sustained notes with long horizontal lines indicating a prolonged 'ah' sound. The lyrics 'ah, straight-way.' are written below each staff.

magic art, it shall be mine, be mine.

This block contains the second system of vocal staves. The vocal lines continue with the lyrics 'magic art, it shall be mine, be mine.' The music remains in 2/4 time and D major, with sustained notes and horizontal lines.

This block contains the piano accompaniment for the first two systems. The right hand features a series of triplet eighth notes, while the left hand plays a steady eighth-note accompaniment. The music is in 2/4 time and D major.

*Listesso tempo.*

Oh

Oh

This block contains the third system of vocal staves. The vocal lines end with the word 'Oh'. The music is in 6/8 time and D major, featuring a more active melody with eighth and sixteenth notes.

This block contains the piano accompaniment for the third system. The right hand has a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. The music is in 6/8 time and D major.

*Listesso tempo.*

*cresc.*

This block contains the piano accompaniment for the fourth system. The music continues in 6/8 time and D major. A 'cresc.' (crescendo) marking is present above the right hand, indicating a gradual increase in volume. The melody is active with eighth and sixteenth notes.



*unis.*  
 come, be off with - out de-lay, To the tem - ple far a - way; — Oh

*unis.*  
 come, be off with - out de-lay, To the tem - ple far a - way; — Oh

*unis.*  
 come, be off with - out de-lay, To the tem - ple far a - way; — Oh

*unis.*

come, be off, to get the gem, For our troub - le 'twill re - pay. — For

come, be off, to get the gem, For our troub - le 'twill re - pay. — For

come, be off, to get the gem, For our troub - le 'twill re - pay. — For

though we make our jour - ney wea - ri - ly, Though we wan - der far and drear - i - ly,

though we make our jour - ney wea - ri - ly, Though we wan - der far and drear - i - ly,

though we make our jour - ney wea - ri - ly, Though we wan - der far and drear - i - ly,

We shall be re - paid, And our fort - une shall be made. Then

We shall be re - paid, And our fort - une shall be made. Then

We shall be re - paid, And our fort - une shall be made. Then

*unis.*  
rah, rah, rah, rah! Bon voyage to all, ——— The risk is far from

*unis.*  
rah, rah, rah, rah! Bon voyage to all, ——— The risk is far from

*unis.*  
rah, rah, rah, rah! Bon voyage to all, ——— The risk is far from

*unis.*  
rah, rah, rah, rah! Bon voyage to all, ——— The risk is far from

*sf sf sf sf*

small, — In fact, 'tis rath - er tall: ——— But rah, rah, rah, rah!

small, — In fact, 'tis rath - er tall: ——— But rah, rah, rah, rah!

small, — In fact, 'tis rath - er tall: ——— But rah, rah, rah, rah!

*sf sf sf sf*



*unis.*

Prhaps you may come back — The ru - by in your pack, Which means of

*unis.*

Prhaps you may come back — The ru - by in your pack, Which means of

*unis.*

Prhaps you may come back — The ru - by in your pack, Which means of

*unis.*

gold a stack.

Oh come, be off with - out de - lay, To the



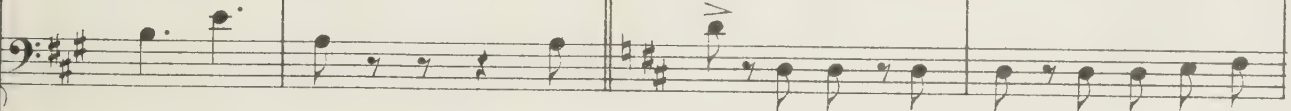
gold a stack.

Oh come, be off with - out de - lay, To the



gold a stack

Oh come, be off with - out de - lay, To the



tem - ple far a - way; — Oh come, be off to get the gem, For our

tem - ple far a - way; — Oh come, be off to get the gem, For our

tem - ple far a - way; — Oh come, be off to get the gem, For our

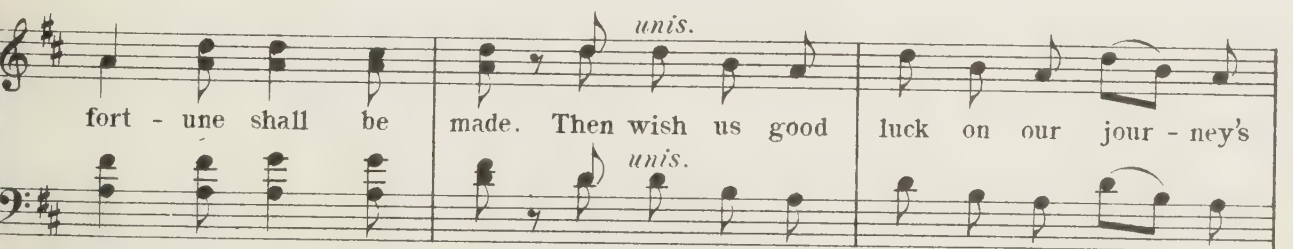
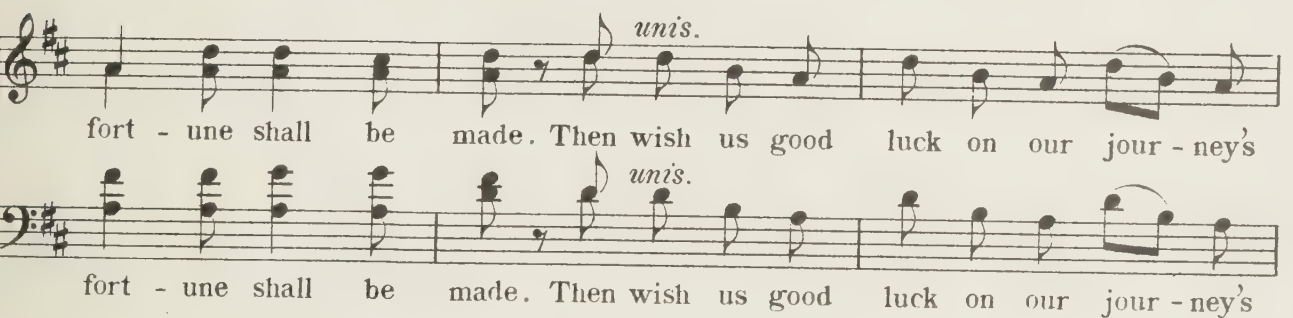
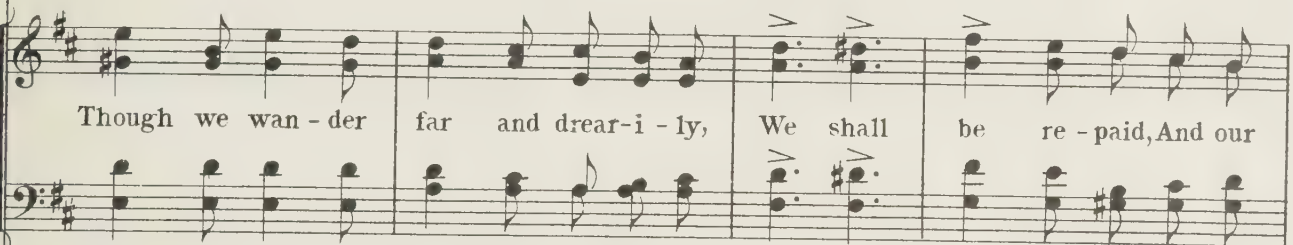
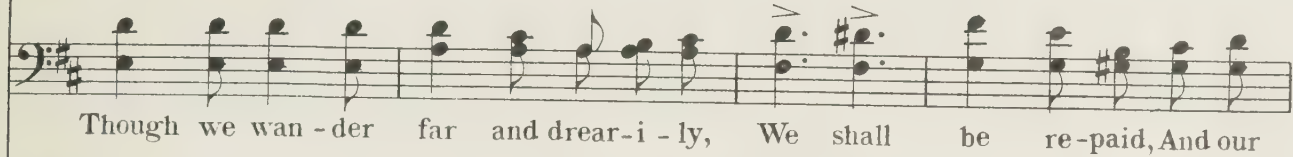
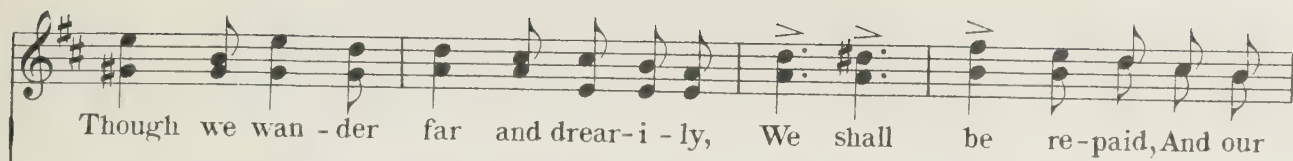
tem - ple far a - way; — Oh come, be off to get the gem, For our

troub - le 'twill re - pay; — For though we make our jour - ney wea - ri - ly,

troub - le 'twill re - pay; — For though we make our jour - ney wea - ri - ly,

troub - le 'twill re - pay; — For though we make our jour - ney wea - ri - ly,

troub - le 'twill re - pay; — For though we make our jour - ney wea - ri - ly,





way, \_\_\_\_\_ good luck to all! Then wish us good luck on our journey's

way, \_\_\_\_\_ good luck to all! Then wish us good luck on our journey's

way, \_\_\_\_\_ good luck to all! Then wish us good luck on our journey's

way, \_\_\_\_\_ good luck to all! Then wish us good luck on our journey's

The first system consists of four staves. The top two staves are vocal parts (treble and bass clef) with lyrics. The bottom two staves are piano accompaniment (treble and bass clef). The key signature is D major (two sharps). The time signature is 2/4. The lyrics are: "way, \_\_\_\_\_ good luck to all! Then wish us good luck on our journey's". The word "unis." is written above the vocal staves in the third measure of the second and fourth staves.

way, \_\_\_\_\_ good luck to all. Here's \_\_\_\_\_ good fortune to

way, \_\_\_\_\_ good luck to all. Here's \_\_\_\_\_ good fortune to

way, \_\_\_\_\_ good luck to all. Here's \_\_\_\_\_ good fortune to

way, \_\_\_\_\_ good luck to all. Here's \_\_\_\_\_ good fortune to

The second system continues the musical piece with four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature remains D major. The lyrics are: "way, \_\_\_\_\_ good luck to all. Here's \_\_\_\_\_ good fortune to". The word "unis." is written above the vocal staves in the third measure of the second and fourth staves.

all, Here's — good for-tune to all, good luck to

all, Here's — good for-tune to all, good luck to

all, Here's — good for-tune to all, good luck to

The first system consists of three staves. The top two are vocal staves in treble and bass clefs, both with a key signature of one sharp (F#). They contain the lyrics "all, Here's — good for-tune to all, good luck to". The piano accompaniment is on the bottom staff, featuring a melody in the right hand and chords in the left hand.

one and all, good luck to one —

one and all, good luck to one —

one and all, good luck to one —

The second system continues the musical piece. It also consists of three staves. The vocal staves have the lyrics "one and all, good luck to one —". The piano accompaniment continues with a similar melodic and harmonic structure.

and \_\_\_\_\_ all. \_\_\_\_\_

and \_\_\_\_\_ all. \_\_\_\_\_

and \_\_\_\_\_ all. \_\_\_\_\_

Più moderato.

*fff*

*f* *f* *ffz*



Act II.  
Nº10. Opening Chorus.

99

Lento.

Piano.

*ff*

(Curtain.)

Allegro molto marcato, ed un poco pesante.

*ff*

*ff* *unis.*

With danc-es wild, (clang) (clang) With mu-sic weird, (clang)

With danc-es wild, (clang) (clang) With mu-sic weird, (clang)

(clang) We of-fi-ci-ate To pro-pi-ti-ate. Our—

(clang) We of-fi-ci-ate To pro-pi-ti-ate Our—

*f*

de-i-ty, so feared, with sa-cri-fice: (clang) (clang) With fren-zied

de-i-ty, so feared, with sa-cri-fice: (clang) (clang) With fren-zied

hymn; (clang) (clang) if our de-i - ty do not see it, he will\_

hymn; (clang) (clang) if our de-i - ty do not see it, he will\_

*sf*

tear us limb from limb, he'll tear us limb from limb, he'll tear us limb from limb\_

tear us limb from limb, he'll tear us limb from limb, he'll tear us limb from limb\_

*fff*

— Oh ay, oh ay, oh ay. Ah! — oh — ay, oh — ay oh — ay, oh, —

— Oh ay, oh ay, oh ay. Ah! — oh — ay, oh — ay oh — ay, oh, —

*ff*



Echo.  
*pp*

ay, oh\_ ay, oh ay. Ah! oh\_ ay, oh\_

ay, oh\_ ay, oh ay. Ah! oh\_ ay, oh\_

*pp*

ay, oh\_ ay, oh\_ ay, oh\_ ay, oh ay, he'll tear us

ay, oh\_ ay, oh\_ ay, oh\_ ay, oh ay, he'll tear us

*pp*

*rit.*

limb from limb, he'll tear, he'll tear, he'll tear us limb from limb.

limb from limb, he'll tear, he'll tear, he'll tear us limb from limb.

*rit.*

*f*

**Dance.**

*Unis.*

Come we nautch girls,

tempt-ing - ly beau - ti - ful, Sway - ing in lang - uor - ous maz - es,

We are here for sac - ri - fice du - ti - ful, In Jug - ger - naut's dread - ful

prais - es. So with all the grace of Terpsi - ch - ore, Thus with a smile we—

wile ——— you, We are versed in sen - su - ous trick - er - y,



Arts that can ev-er be - guile you. La - e - ah, La - e - ah, al - le - ah!

*Humming*

This system contains the first four measures of the piece. The vocal line begins with the lyrics 'Arts that can ev-er be - guile you.' followed by 'La - e - ah, La - e - ah, al - le - ah!'. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. A 'Humming' instruction is placed below the vocal line for the second measure. The system concludes with a repeat sign.

La - e - ah, La - e - ah, al - le - ah! La - e - ah tay, La - e - ah tay,

This system contains measures 5 through 8. The vocal line continues with 'La - e - ah, La - e - ah, al - le - ah!' and 'La - e - ah tay, La - e - ah tay,'. The piano accompaniment continues with its melodic and bass lines. The system concludes with a repeat sign.

La - e - ah, ah! La - e - ah, ah! Ah!

*l.h.*

This system contains measures 9 through 12. The vocal line includes 'La - e - ah, ah!', 'La - e - ah, ah!', and 'Ah!'. The piano accompaniment continues. The system concludes with a repeat sign.

This system contains measures 13 through 16. It features piano accompaniment for the first three measures, which are mostly rests for the vocal line. The fourth measure begins a new melodic phrase in the right hand, accompanied by a bass line in the left hand. The system concludes with a repeat sign.

Oh stran - ger, come, for  
Jug-ger-naut, we hail thee!

in our eyes There  
Jug-ger-naut, we hail thee!

lies, lies, lies Pa - ra - dise.  
Jug-ger-naut, we hail thee!

Oh come, oh  
Jug-ger-naut, we hail thee!

Detailed description: This is a musical score for a piece titled "Jug-ger-naut, we hail thee!". The score is written for voice and piano. It consists of six systems of music. The first system shows the vocal line starting with "Oh stran - ger, come, for" and the piano accompaniment. The second system continues the vocal line with "Jug-ger-naut, we hail thee!" and features a triplet in the piano part. The third system has the vocal line saying "in our eyes" and "There", with the piano part continuing. The fourth system shows the vocal line saying "lies, lies, lies Pa - ra - dise." and the piano part. The fifth system has the vocal line saying "Oh come, oh" and the piano part. The sixth system concludes with the vocal line saying "Jug-ger-naut, we hail thee!" and the piano part. The piano part is characterized by a driving, rhythmic accompaniment, often using triplets and chords. The vocal line is melodic and expressive, with various dynamics and phrasing.



come, \_\_\_\_\_ Oh

All of us thou doom - est, \_\_\_\_\_

come, with - out re - gret - ting, Oh come to a for - get - ting

Of the world and its

All of us con - sum - est; \_\_\_\_\_

fret - ting, \_\_\_\_\_ and its

Hail! oh thing in - sen - sate, \_\_\_\_\_



sighs, its sighs.

*poco a poco accel. unis.*

Hail! thou of in-tense hate, — Monster, most in-sen - sate; —

Monster, most insen-sate; Oh hail! oh hail!

Oh hail! oh hail!

La - e - ah tay, Al - le - ah!

La - e - ah tay, Al - le - ah!

*poco rit.*

*Più lento*

Hail! Jug-ger-naut, Hail!

Hail! *Più lento* Jug-ger-naut, Hail!

*ff*

Monster, in-sen-sate, all hail! Thou hast wrought us,

Monster, in-sen-sate, all hail! Thou hast wrought us,

*sf*

Hail! Hail! Hail! thou of in-tense hate:

Hail! Hail! Hail! thou of in-tense hate:

*sf*

*unis.* Thou doonest us, Thou con-sum-est us,

*unis.* Thou doonest us, Thou con-sum-est us,

*ff*



With ter-ror we quail. *ff* Hail! *ff* Jugger-naut,—

With ter-ror we quail. Hail! Jugger-naut,—

Hail! Monster, in-sensate; Dread be-ing, Hail! *Largo*

Hail! Monster, in-sensate; Dread be-ing, Hail! *Largo*

Hail! all

Hail! all hail! *fff*

hail! *molto pesante* all hail! *fff*

*ff*



# No. 11. Song of the Priestess.

Molto lento.

Piano.

The piano introduction consists of three measures. The first measure has a treble clef with a whole rest and a bass clef with a half note G. The second measure has a treble clef with a half note G and a bass clef with a half note G. The third measure has a treble clef with a half note G and a bass clef with a half note G. The key signature is one flat (B-flat) and the time signature is common time (C).

The piano accompaniment for the first vocal line consists of three measures. The first measure has a treble clef with a whole note G and a bass clef with a half note G. The second measure has a treble clef with a half note G and a bass clef with a half note G. The third measure has a treble clef with a half note G and a bass clef with a half note G. The key signature is one flat (B-flat) and the time signature is common time (C).

The vocal line and piano accompaniment for the second vocal line consist of three measures. The vocal line has a treble clef and the piano accompaniment has a bass clef. The lyrics are: "Here in the temple I've wait-ed thee With hope and". The key signature is one flat (B-flat) and the time signature is common time (C).

The vocal line and piano accompaniment for the third vocal line consist of three measures. The vocal line has a treble clef and the piano accompaniment has a bass clef. The lyrics are: "fear, Wait-ed man-y a year, Know-ing thou would'st ap-". The key signature is one flat (B-flat) and the time signature is common time (C).

The vocal line and piano accompaniment for the fourth vocal line consist of three measures. The vocal line has a treble clef and the piano accompaniment has a bass clef. The lyrics are: "pear, thou would'st ap-pear in thy Par-a-a-". The key signature is one flat (B-flat) and the time signature is common time (C). The tempo markings "portato" and "rit." are present above the vocal line.

*a tempo* 3 3 3 3

dise. Fair-er maid-ens have mat-ed thee in thy Par-a-

3 3 3 3

dise; Yet, O do not de-spise all the love I

of-fer to thee, to thee, O might-y one! O might-y one! I

*molto rit.*

**Molto moderato e molto espress.**

love. **Priests: Chorus.** Come then to me, O love di-

**TENORS.**

**BASSES.** (Humming)


**Molto moderato e molto espress.**

*rit.*

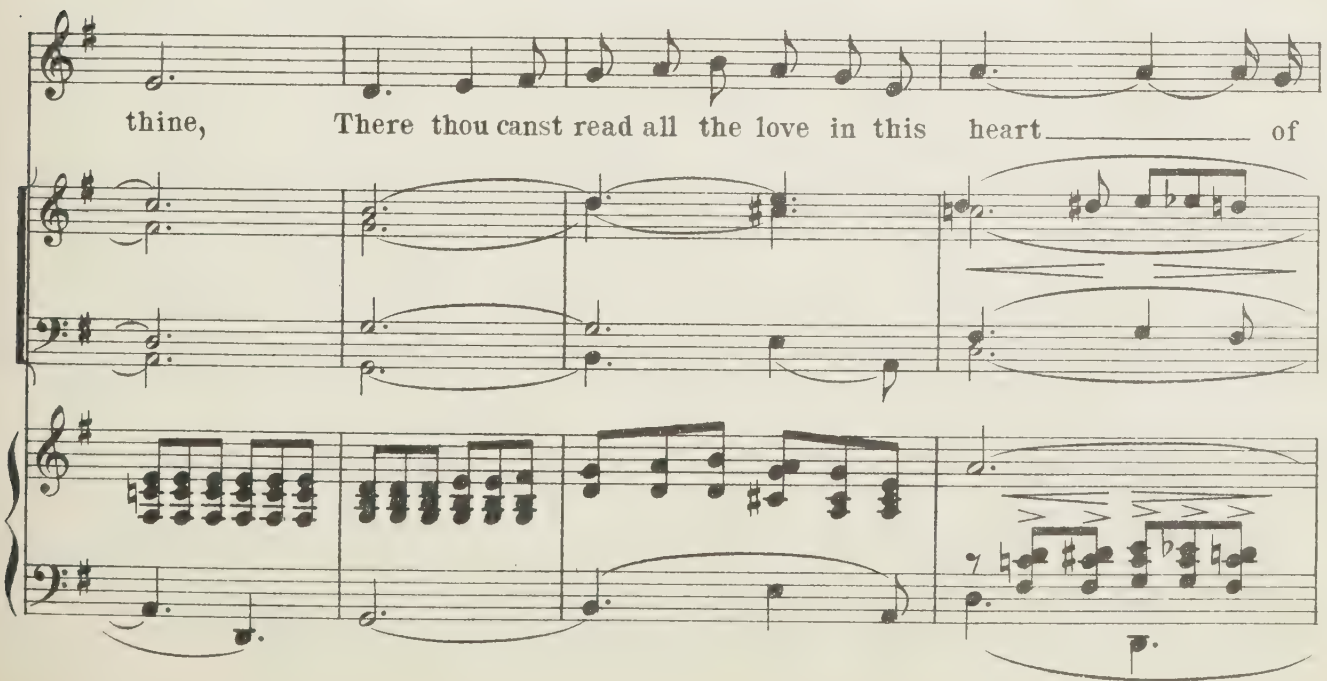
vine! Wait - ing and hop - ing have made Thee all



mine: — Look in these eyes! Their deeps are



thine, There thou canst read all the love in this heart — of





*sempre più rit.*

mine. — Look in these eyes! Their deeps are

**Priestesses.** (Humming.)

*p*

*sempre più rit.*

*poco rit.* *sempre più rit.*

thine, — There thou canst see

*sempre dim.*

*molto rit.*

this love of mine.

*ppp*

*ppp*

*molto rit.* *dim.* *ppp*

# No. 12. The tattooed Man.

Abel and Chorus.

Moderato.

Voice.



1. Do
2. He
3. He'd

*con molto sentimento*

Piano.

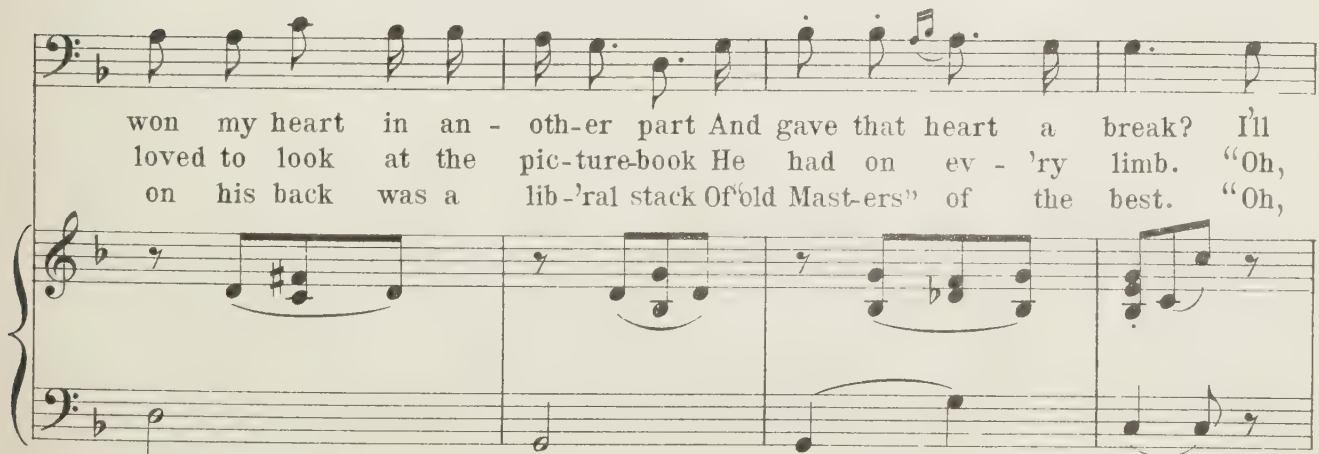


*ten.*

you re - mem - ber, An - ge - line, That heart - less "Hu - man Snake" Who  
had de - signs up - on him - self, She had de - signs on him; She  
Ra - phael's Cher - ubs on his brow, The An - gelus on his chest; While



won my heart in an - oth - er part And gave that heart a break? I'll  
loved to look at the pic - ture - book He had on ev - 'ry limb. "Oh,  
on his back was a lib - 'ral stack Of old Mast - ers" of the best. "Oh,



sing you now of my sweet re-venge, 'Twas ret - ri - bu - tion  
 why should I go a - broad? she said, To Ger-man-y, France, or  
 pic - ture to your - self, she said, A love - lorn maid - en's

stern; She fell in love with a tat - toed man Who  
 Rome; With a love - ly col - lec - tion a - wait - ing in - spec - tion  
 doom; "I can - not pic - ture to my-self," He

broke her heart in turn. Ah!  
 In my hap - py, lit - tle home. Ah! 4-3. He was a hu - man  
 said, for there's no more room." Ah!

*colla parte*

Molto moderato.

pic - ture gal - ler - y Such a spec - ta - cu - lar gent;



He won her heart, and drew her sal-a-ry, He nev-er gave her a

cent; Till one good day with her season's pay And the Fat La-dy off he

ran, Oh! 'tis per-fect-ly true You can beat a tat-too, But you

can't beat a tat-toed man!

**Chorus.**

**SOPRANO & ALTO.**

**TENOR & BASS.**

Ah! He was a hu-man

Ah! He was a hu-man

pic - ture gal - ler - y, Red, white, and blue, black and tan. Oh, it's

pic - ture gal - ler - y, Red, white, and blue, black and tan. Oh, it's

The first system of the musical score. It consists of four staves: two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The key signature has one flat (B-flat). The vocal parts sing the lyrics "pic - ture gal - ler - y, Red, white, and blue, black and tan. Oh, it's". The piano accompaniment features chords and moving lines in both hands.

per - fect - ly true you can beat a tat - too, But you can't beat a tat - tooed

per - fect - ly true you can beat a tat - too, But you can't beat a tat - tooed

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are "per - fect - ly true you can beat a tat - too, But you can't beat a tat - tooed". The piano accompaniment includes some melodic lines in the right hand and harmonic support in the left hand.

man.

man.

**Dance.**

*poco più mosso*

The third system of the musical score. It begins with the vocal part singing "man." on a single note. This is followed by a piano solo section marked "Dance." and "poco più mosso". The piano part features a rhythmic melody in the right hand and a bass line in the left hand.

The fourth system of the musical score. It continues the piano solo section from the previous system. The right hand plays a melodic line with some grace notes, while the left hand provides a steady bass line. The system concludes with a final chord in the right hand.

No 13. Finale. Act II.

Lento.

Chorus.

He speaks! He shakes! He speaks! He wakes!

Piano.

*sf sf sf sf*

Abel.

Chief Priest.

creaks! What would the migh-ti-est have

He shakes! He speaks! He wakes!

He wakeshe wakes!

*pesante.*

I wish to change my might-y

first? What is thy might-y will?

*pp*



thirst for a still more might-y still. —

*ppp*

**Chorus.**  
SOPRANO and ALTO.

Of all dei - ties he first shall quaff, — quaff the — rar - est —

TENOR and BASS.

wine; — Might-iest drink, if thou art — thirst-y, Pryth-ee take mine, take

mine. — Con - de - scend, con - de - scend, con - de - scend, — con - de - scend, con - de - scend,

con-de-scend, con-de-scend, con-de-scend, Ah!

We thy brides, so long have a-wait-ed thee here in this tem-ple of

bliss-es, See the brides to whom the fates mat-ed thee; Come, love, and take our

kiss-es. Be-hold we pray, yes, be-hold we are all thine.

Be -

*pp*

*allegro*

hold us, pray, yes, be - hold! We are all thine! our

We are all thine! Be - hold!

kiss - es are thine! Our love di - vine. Thou

Be - hold! Our charms be - hold! Our

must be mine! Be - hold!

charms be - hold, be - hold, be - hold, be - hold!

Abel.(speaking) If I don't stop be-  
holding, you'll have  
to chain me.

(Chief Priestess led forth veiled.)  
Hello! there's a dark horse.  
Tempo di Valse.

Of nup-tial rites re-mains but

*8 tremolo.*

*fp* *pp*



this — Give the bride the first nup - tial kiss. Be - fore us  
 all — em - brace thy bride. — Be -  
 fore us all em - brace thy bride. —  
 fore us all em - brace thy bride. —  
 fore us all em - brace thy bride. —  
 fore us all em - brace thy bride. —  
 fore us all em - brace thy bride. —

Abel.

Cadenza.

I nev-er was good, I nev-er was good, I nev-er was

good, I nev-er was good at em-brac-ing at em-

brac-ing, at em-brac-ing, at em-brac-ing, at em-brac-ing, at em-

brac-ing be-fore— a mob! How-ev-er— I'll

do my best, I'll do my best.

Moderato.

## Tempo di Valse. (slow.)

*pp unis.*

Come then, we

*pp unis.*

*rit.*

*pp*

pray, O love di vine! Wait - ing and

hop - ing have won love like thine. Love in her

eyes their deeps en - shrine, There thou canst

The musical score is written for voice and piano. The vocal line is in a single system, with lyrics written below the notes. The piano accompaniment is in two systems, each with a grand staff (treble and bass clef). The key signature has two flats (B-flat major or D-flat minor). The time signature is 3/4. The tempo is marked 'Tempo di Valse. (slow.)'. There are several performance markings: 'pp unis.' (pianissimo, unison) at the beginning and in the first system of the piano part; 'rit.' (ritardando) in the second system of the piano part; and 'pp' (pianissimo) in the third system of the piano part. The lyrics are: 'Come then, we pray, O love di vine! Wait - ing and hop - ing have won love like thine. Love in her eyes their deeps en - shrine, There thou canst'.



Più moto.

read all the love that is thine, ——— all thine! ——— Take

*poco rit.* *poco accel.*

then, we pray, ——— all of the treas - ure di - vine, ———

That waits for thee ——— here in thy tem - ple's fair shrine: ———

*sempre accel.*

Come to thine own, all thine a - lone, Yes, they are

*molto pesante**Molto appassionato.*

thine, they are thine, they are thine. Ah, come then, we pray,

*molto pesante* *Molto appassionato.*

*ff*

O love di-vine, Wait-ing and hop-ing have

*molto pesante*

won love like thine; Look in her eyes,

their deeps en-shrine, There thou canst



*pesante*

read all the love in her heart's shrine.

*pesante*

*pesante*

**Allegro.**

**Allegro.**

(Crash!)

*ff*

*ff*

Ha! what means this pro - fan - a - - - - tion. Our I - - - - - dol



## Chief Priest, and Male Chorus.

Meno mosso.

Juggernaut cast down, de-graded.

Who, who,

Meno mosso.

## Girls.

Who is re-sponsi-ble for this

who is the guilty one? for this

pro-fan-a-tion? Who is re-sponsi-ble? Who is re-

pro-fan-a-tion? Who is re-

sponsi-ble? Who is the guilty one? Who is the guilty one of this

sponsi-ble? Who is the guilty one of this

unis.

ff

ff

unis.

f

pro - fan - a - tion?

pro - fan - a - tion?

Long pause of dialogue.

Mc. S.: Hesh! It was I who stole the bonnie wee bit image.

All.: Kill him! (Rush)

Mc. S.: Hoot! Stop a bit! I am a would-be suicide. That is the man who saved me.

(Denounces Abel)

Abel.: Listen to that slimy serpent! and I saved that man's life.

Priest.: But we thought him our idol.

Mc. S.: No! He is an intruder, who came here to steal the ruby from the Idol's eye.

All.: Ha!

(Cue.)

Allegro feroce.

Maraquita, Bidalia, Damayanti.

Im-post-er! In-trud-er! down with him! dis-

Ned Winner, Don Pablo.

Im-post-er! In-trud-er! down with him! dis-

Chorus.

Im-post-er! In-trud-er! down with him! dis-

Allegro feroce.

own him! pro-fan-er! de-lud-er! Pun-ish him! de-

own him! pro-fan-er! de-lud-er! Pun-ish him! de-

own him! pro-fan-er! de-lud-er! Pun-ish him! de-

own him! pro-fan-er! de-lud-er! Pun-ish him! de-

own him! pro-fan-er! de-lud-er! Pun-ish him! de-

own him! pro-fan-er! de-lud-er! Pun-ish him! de-

throne him! Im - post-er! In - trud-er! Pro - fan-er! De -

throne him! Im - post-er! In - trud-er! Pro - fan-er! De -

throne him! Im - post-er! In - trud-er! Pro - fan-er! De -

lud-er! O slay him!

lud-er! O slay him!

lud-er! O slay him!

**Chief Priest.**

**Recit.**

His doom shall be this: Let him be saw'd in twain Yes, be saw'd in twain Before the idol he has dared



## Allegro moderato.

Priest (speaking): Let the man-eating tigers be let loose.

pro-fane. \_\_\_\_\_

*f poco a poco accelerando*

(Priest): Bring forth the saw of vengeance.

## Poco meno.

Abel. (speaking): This is the way he cuts his old friends dead.

(a saw is brought on.)

(repeat these four bars ad lib.)

(They are about to saw Abel in two when trumpets are heard.)

(all on stage) *unis.*

Hindoos.

Hark! the troops, help is at hand. The

*unis.*

(all on stage) *unis.*

English.

Hark! the troops, help is at hand.

*unis.*

(Trumpets behind the scene.)

*fp*

Eng - lish, the Eng - lish, a - las!

The

Res - cue, lads, on to the charge!

Eng - lish! the tem - ple is lost!

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal staves have lyrics underneath. The piano accompaniment features a series of chords and a melodic line in the right hand, with a bass line in the left hand.

The second system of the musical score consists of two empty musical staves, one for the vocal part and one for the piano accompaniment.

The third system of the musical score consists of two piano staves. The right hand features a series of chords and a melodic line, while the left hand features a series of chords and a bass line.

Aye, we are lost! woe to us!

The fourth system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics underneath. The piano accompaniment features a series of chords and a melodic line in the right hand, with a bass line in the left hand.

On to the charge! to the charge!

The fifth system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics underneath. The piano accompaniment features a series of chords and a melodic line in the right hand, with a bass line in the left hand.

The sixth system of the musical score consists of two piano staves. The right hand features a series of chords and a melodic line, while the left hand features a series of chords and a bass line.



Ah, we are lost, Yes, we are lost! Fight for the tem-ple pro -

To res-cue, lads! The pris'ner's safe! Cap-ture the tem-ple, we'll

8  
fated by in-truders; The temple we'll save! On to the charge, on to the charge,

cap-ture the temple: The captives we'll save! On to the charge, on to the charge,

On to the charge, on to the charge,

On to the charge, on to the charge,

on to the charge! On! slay them and spare not, we'll slay them and spare not;

on to the charge! On! slay them and spare not, we'll slay them and spare not;

a rescue, a - las! —

a rescue, Hoo - ray! —

*molto pesante*

Tempo di Valse. *molto pesante*

*ff*

Our cause is lost, ——— Lost now for aye, ———

*ff*

(Priests.) all is lost to us, Lost now for aye, all is

*ff*

Our cause is won; ——— We win the day; ———

*ff*

Tempo di Valse. *molto pesante*

*ff*

——— Gone is our glo - ry, and dark

lost to us, all our glo - ry is gone,

For Eng - land's glo - ry we win ———



is our day,  
is our day, is our day, our day: Our cause is lost,

Gone our glo - ry, and dark our day: Our cause is lost, all is

the day,  
the day, yes, we win the day: Our cause is won,

*pesante*

Lost now for aye, Gone is our  
lost to us, Lost now for aye, all is lost to us, Gone is our

We win the day For Eng - land's

glo - ry for ev - er, our cause is

glo - ry we conquer, our cause is

*pesante*

*Più mosso.*  
lost:

won.

*ff*  
*Più mosso.*

*ff*

End of Act II.

Act III.  
Nº 14. Entr'act & Opening Chorus.

Tempo di Valse.

Piano.

*f*

*pesante*

Tempo di Marcia.

*f*



**Chorus. SOP & ALTO.**

We are mil-i-ta-ry  
TENOR & BASS.

maid-ens, but\_ our\_ fate is rath-er

hard.\_

Rat-a -

O do stop, Let it drop. Won't you please to

plan, Rat- a - plan, Rat - a - plan, Rat - a - plan, , plan, plan, plan, plan,

stop that noise. O do stop, Let it drop,

plan, plan, plan, Rat- a - plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, Rat - a -

142

Please to stop it. In the in - ter - est of

plan, plan, plan, plan, plan.

pro - gress We have formed a house - hold guard. —

Rat - a -

O do stop, Let it drop, Won't you please to

plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, plan, plan, plan,

stop that noise. O do stop, Let it drop,

plan, plan, plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, Rat - a -

unis.

Please do stop it.  
 plan, plan, plan, plan, plan.

*ff*

### Maraquito.

We're ac - cout - red and at - tired In a man - ner most ad -  
 We're ac - cout - red and at - tired In a man - ner most ad -

*p*

mired By Lo - tha - ri - os aes - the - tic who ob - serve us; — But their  
 mired By Lo - tha - ri - os aes - the - tic who ob - serve us; — But their

dread - ful rat - a - plan Which might fire a mar - tial man Makes young  
 dread - ful rat - a - plan Which might fire a mar - tial man Makes young



wom-en ver-y fidg-e - ty and nerv-ous, Makes young  
 wom-en ver-y fidg-e - ty and nerv-ous, Makes young

wom-en ver-y fidg-e - ty, so fidg-e - ty and nerv - ous.  
 wom-en ver-y fidg-e - ty, so fidg-e - ty and nerv - ous.

Chorus.

O do stop, Let it drop, Won't you please do  
 O do stop, Let it drop, Won't you please do  
 O do stop, Let it drop, Won't you please do  
 plan, Rat-a-plan, Rat-a-plan, Rat-a-plan, Rat-a-plan, plan, plan, plan, plan,

stop that noise. O do stop, Let it drop,  
 stop that noise. O do stop, Let it drop,  
 stop that noise. O do stop, Let it drop,  
 plan, plan, plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, Rat - a - plan, Rat - a -

*ff*  
 That's e-nough, quite e - nough. Oh, let us  
 That's e-nough, quite e - nough. Oh, let us  
 That's e-nough, quite e - nough. Oh, let us  
 plan, Rat - a - plan, Rat - a - plan, plan, plan, plan, Rat - a, rat - a - plan, plan,

*molto cresc.* *ff*

march a - way. Nev-er mind the noise of drums a - beat - ing;  
 march a - way. Nev-er mind the noise of drums a - beat - ing;  
 march a - way. Nev-er mind the noise of drums a - beat - ing;  
 Rat - a rat - a - plan, plan, Rat - a - plan a plan, plan, Rat - a - plan, plan, plan.



Hey, for a sol - dier's joys,  
 Hey, for a sol - dier's joys,  
 Hey, for a sol - dier's joys,  
 Rat - a, rat - a - plan, plan, Rat - a, rat - a - plan, plan,

Though we hate that aw - ful noise, Oh let us  
 Though we hate that aw - ful noise, Oh let us  
 Though we hate that aw - ful noise, Oh let us  
 Rat - a - plan, a plan, a plan, plan, plan, plan. Rat - a - plan, a plan, plan,

march a - way. Nev - er mind the noise of drums a - beat - ing;  
 march a - way. Nev - er mind the noise of drums a - beat - ing;  
 march a - way. Nev - er mind the noise of drums a - beat - ing;  
 Rat - a - plan, a plan, plan, Rat - a - plan, a plan, plan, Rat - a - plan, plan, plan,



Hey, for a sol - dier's joys, Though we hate that aw - ful

Hey, for a sol - dier's joys, Though we hate that aw - ful

Hey, for a sol - dier's joys, Though we hate that aw - ful

Rat - a - plan, a plan, plan, Rat - a - plan, a plan, plan, Rat - a, rat - a - plan, plan,

noise.

noise.

noise.

plan.

*ff*

Hus - sah!

Hus - sah!

Hus - sah!

Hus - sah!

# Nº 15. Talk about yo' luck.

Abel and Chorus.

Molto moderato.

Piano.

The piano introduction is in 2/4 time, marked 'Molto moderato'. It features a melody in the right hand and a bass line in the left hand. The right hand starts with a series of eighth notes, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

Abel.

1. Talk a - bout yo' luck, I'm 'quaint - ed wif a coon,  
 2. Went out to a dance Las' night a week a - go,  
 3. I'm as big ez him, I'm full o' mus - cle too;

The piano accompaniment for the first vocal line consists of two staves. The right hand plays a simple harmonic accompaniment, while the left hand provides a bass line. The music is in 2/4 time and matches the tempo of the introduction.

Lige Ras-tus Jack-son is his name:— He will hol' up a deuce an' he'll  
 Took lit-tle Mat-tie Haw-kins 'long;— Wore a bran' new pinkshirt an' a  
 Lige, he'd be eas-y meat fo' me:— Oh, de las' time we met, it was

The piano accompaniment for the second vocal line continues the harmonic and bass line from the previous section. It features a steady eighth-note accompaniment in the left hand and a simple harmonic melody in the right hand.

draw fo' a - ces When he's set-tin' in a po - kah game. He'll  
 di - mon' big ez 'at, Little Mat-tie said she lov'd me strong: But  
 at a po - kah game, An' I pick'd a row on pup - pose, see? I

The piano accompaniment for the third vocal line concludes the piece. It features a final harmonic chord in the right hand and a sustained note in the left hand. The tempo remains 'Molto moderato'.

fall in a rib-ber, when 'e tide am run-nin' high, An' he'll  
Lige Ras-tus Jack-son, he show'd up as big as life, An' he  
frew him out de win-der, hop'd he smash his ug-ly head, But de

come out dust-y, an' he'll come out dry. If he fell off a house once He'd  
put a hoodoo on me so I couldn't draw my knife. He stole dat lit-tle Mat-tie, She's  
folks next do' was movin' and dey put a feath-ah bed Where Ras-tus done fell on it, He

*rit.*  
find 'at he could fly. }  
gwine to be his wife. } 1-3. Talk a-bout yo' luck! Um! Um! Foh' I  
jes got up an' said: }

*rit.*  
tell yoh what he's got, *unis.* Da's de se-cret ob dis good luck

**Chorus.**  
*What's he got? What's he got?* *unis.*



coon, It's de lef' hin' foot ob a grabe-ya'd rab-bit, Dat was

pluck'd in de dahk of de moon. An' it aint a bit o' use

Not a

To buck up against a great big coon, When he

bit! not a bit!

cah - 'ies in his cloes de foot ob a rab - bit Dat was

*p*

pluck'd in de dahk o' the moon. *unis.*

When he cah - 'ies in his cloes de

*unis.*

*ff*

foot ob a rab - bit Dat was pluck'd in de dahk o' the moon.

*f*

Dance.

*sfz Fine.*

Repeat from Introduction.

# Nº 16. Fairy tales.

## Waltz-Sextette.

Abel, Maraquita, Bidalia, Damayanti, Ned, Don Pablo.

*Allegro.*

Maraquita.  
Bidalia.

Damayanti.

Abel.

Ned.  
Don Pablo.

1. You  
2. A

*Allegro.*

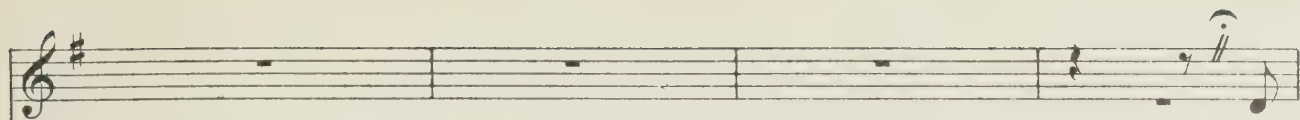
Piano.

know the yarn of Puss-in-boots,  
girl's complexion's fair you guess,

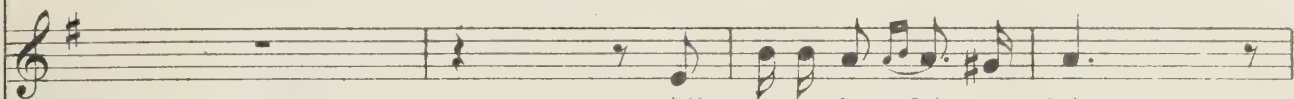
1. Of Jack who climbed the bean-stalk shoots, Of  
2. Is all her own, well, more or less, It

*Meno mosso.*





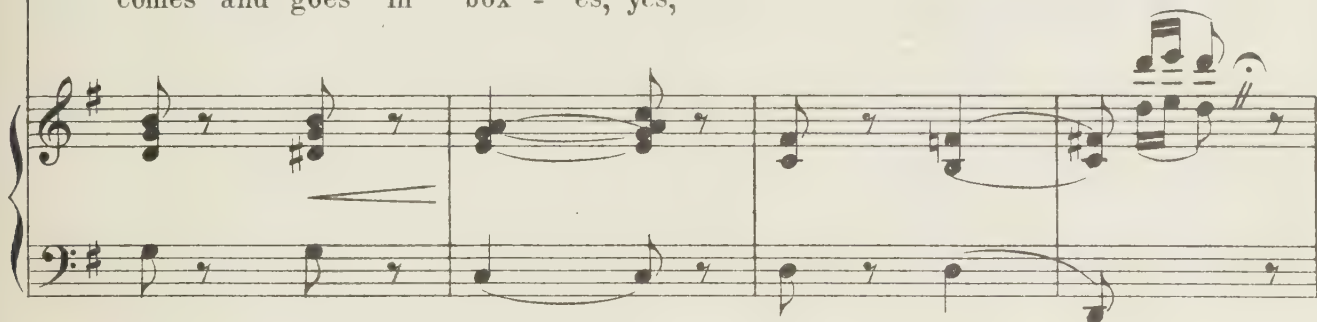
There  
A



All po-pu-lar fai - ry tales.  
'Tis on-ly a fai - ry tale.

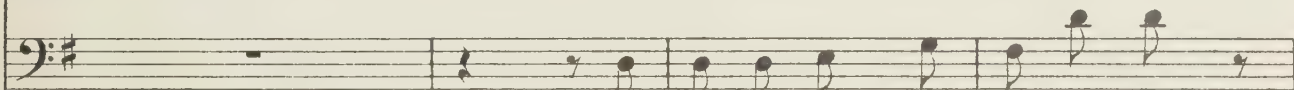
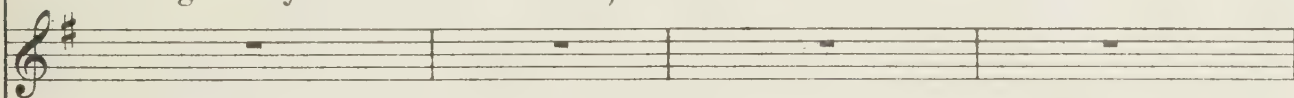


Or - phe - us who charmed the brutes;  
"comes and goes" in box - es, yes;

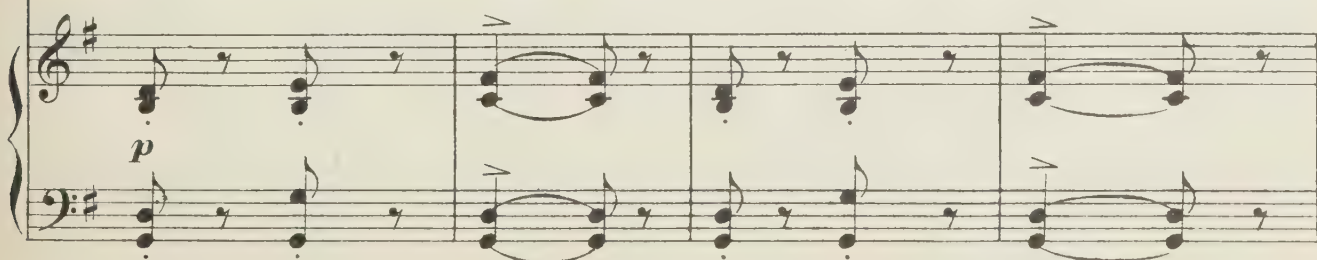
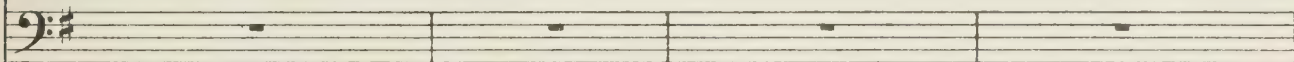


are Bo - peep and Rid-ing Hood,  
dark girl says: she will be fair,

And  
She'll



Like-wise the ba - bies in the wood;  
If you hint bleached, she says: "you dare!"



*rit.*

Jack who 'gainst the gi - ant stood:  
fib, and nev - er turn a hair:

all fav - o - rite fai - ry -  
It's on - ly a fai - ry -

*rit.*

Tempo di Valse.

1-2. Fai - ry tales, fai - ry tales, We hear them ev - 'ry  
tales. — tale. — 1-2. Fai - ry tales, fai - ry tales, We hear them ev - 'ry

1-2. Fai - ry tales, fai - ry tales, We hear them ev - 'ry

1-2. Fai - ry tales, fai - ry tales, We hear them ev - 'ry

Tempo di Valse.

*dolcissimo*

day; List for a while, with pit-y-ing smile, Then

day; List for a while, with pit-y-ing smile, Then

day; List for a while, with pit-y-ing smile, Then

day; List for a while, with pit-y-ing smile, Then

wink and walk a-way.

wink and walk a-way.

wink and walk a-way.

wink and walk a-way.

1. Pharaoh's fair daugh-ter  
2. When-e'er a la-dy

wink and walk a-way.



said she found Mo - ses in the pond - half - drown'd:  
fair and fat Says: "Per - ox - ide, what is that?"

1-2. Fai - ry tales, fai - ry tales, 'Tis on - ly a fai - ry — *poco rit.* *a tempo* 3

1-2. Fai - ry tales, fai - ry tales, 'Tis on - ly a fai - ry

1-2. Fai - ry tales, fai - ry tales, 'Tis on - ly a fai - ry

1-2. Fai - ry tales, fai - ry tales, 'Tis on - ly a fai - ry

*poco rit.* *a tempo* 3

*rit.*  
tale. \_\_\_\_\_

*rit.*  
tale. \_\_\_\_\_

*rit.*  
tale. \_\_\_\_\_

*rit.*  
tale. \_\_\_\_\_

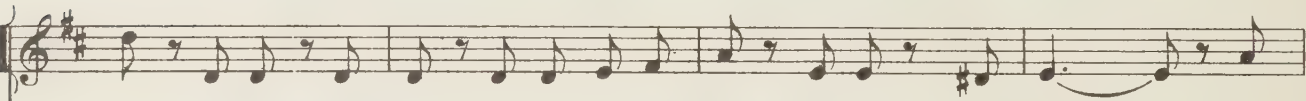
*rit.*  
*p*


*D. S. al Fine*

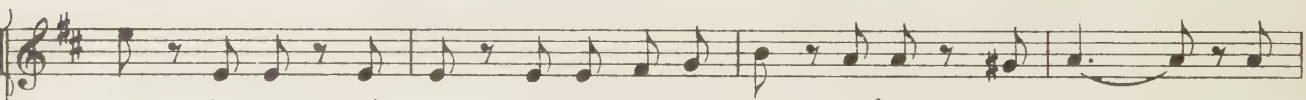
## Nº17. Finale Act III.


Chorus.  Come,


Piano. 


  
come, be off, with-out de-lay, To the tem - ple far a - way. — Come,



  
come, be off, let's get the gem, For our troub - le 'twill re - pay. — And



  
though we wan - der far and wea-ri - ly, Though we wan - der sad and wea-ri - ly,





We shall be re - paid, And our for - tunes shall be made: Then wish us good

luck on our jour - ney's way, ————— good luck to all! Then wish us good

luck on our jour - ney's way, ————— good luck to all! Here's —

— good for - tune to all, Here's ————— good for - tune to all! good

luck to one, and good luck to one

The first system of the musical score. The vocal line (treble clef) contains the lyrics "luck to one, and good luck to one" with a long note on "one" that spans across the bar line. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

and all!

The second system of the musical score. The vocal line continues with the lyrics "and all!" and a long note on "all!". The piano accompaniment continues with a similar rhythmic pattern, marked with a forte (*f*) dynamic.

The third system of the musical score. The vocal line is mostly silent, with a few notes at the end. The piano accompaniment continues with a similar rhythmic pattern, marked with a forte (*f*) dynamic.

*sf*

The fourth system of the musical score. The vocal line is mostly silent, with a few notes at the end. The piano accompaniment continues with a similar rhythmic pattern, marked with a fortissimo (*sf*) dynamic.

This page contains a musical score for piano, consisting of seven systems of grand staves (treble and bass clef). The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like accents (>) and slurs. The final system concludes with a double bar line and the text "End of Opera." written below the staff. Two library stamps are present at the bottom right: "UNIVERSITY OF TORONTO" and "EDWARD JOHNSON MUSIC LIBRARY".















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Music



